VOGUE

Made-to-Order Collections
American — French

October 1, 1946 Incorporating Vanity Fair
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Yours to have and to hold . . . **WAMSUTTA'S LASTING LOVELINESS**

1846 1946

WAMSUTTA

SUPERCALE SHEETS AND CASES

* REG. U. S. PAT. OFF.

Right you were — to save precious space in your hope chest! Once more matchless Wamsutta *Supercale** is available . . . in limited but increasing quantities. And to help Wamsutta brides plan their homes, Muller-Barringer designed this dashing bedroom.

The accent is definitely on chintz — in the bright boldness of Magnolia — set off to rare perfection by deep-green broadloom. The mirrored window-wall, framing the mirrored dressing table, is contemporary design at its smart best . . creates an astonishing illusion of spaciousness. Don't miss the set-in clock — thoughtful artistry!

Studiedly "no-period" — this intimate room. The years will deal kindly with it. So, too, with the sheets and pillow cases of lustrous, snowy *Supercale*. High thread-count and *equi-tension* weave, which give them their superlative smoothness, also make them stronger . . . longer wearing. Follow the lead of five generations of brides — look to Wamsutta for the finest of cottons!

WAMSUTTA MILLS, New Bedford, Mass.

Distributors of
Springfield Blankets • Wamsutta-Somerset Towels
"The Three Weavers" Handwoven Throws

Symphony in rayon satin

. . . luminous black magnificently draped against silvery white.

From our custom-order collection of Bendel Originals.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Bonwit Teller New York

PHOTOGRAPHED BY AVEDON AT THE CLOISTERS

Florentine Gentlemen's suit by vincent monte sano

Bonwit Teller New York

Adrian calls this "sparkling conversation"

VOGUE
October 1, 1946

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Vol. 108, No. 6
Whole No. 1772

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

SAKS FIFTH AVENUE

Counterpoint: curvaceous jacket, clean-cut wool dress by Maurice Rentner.

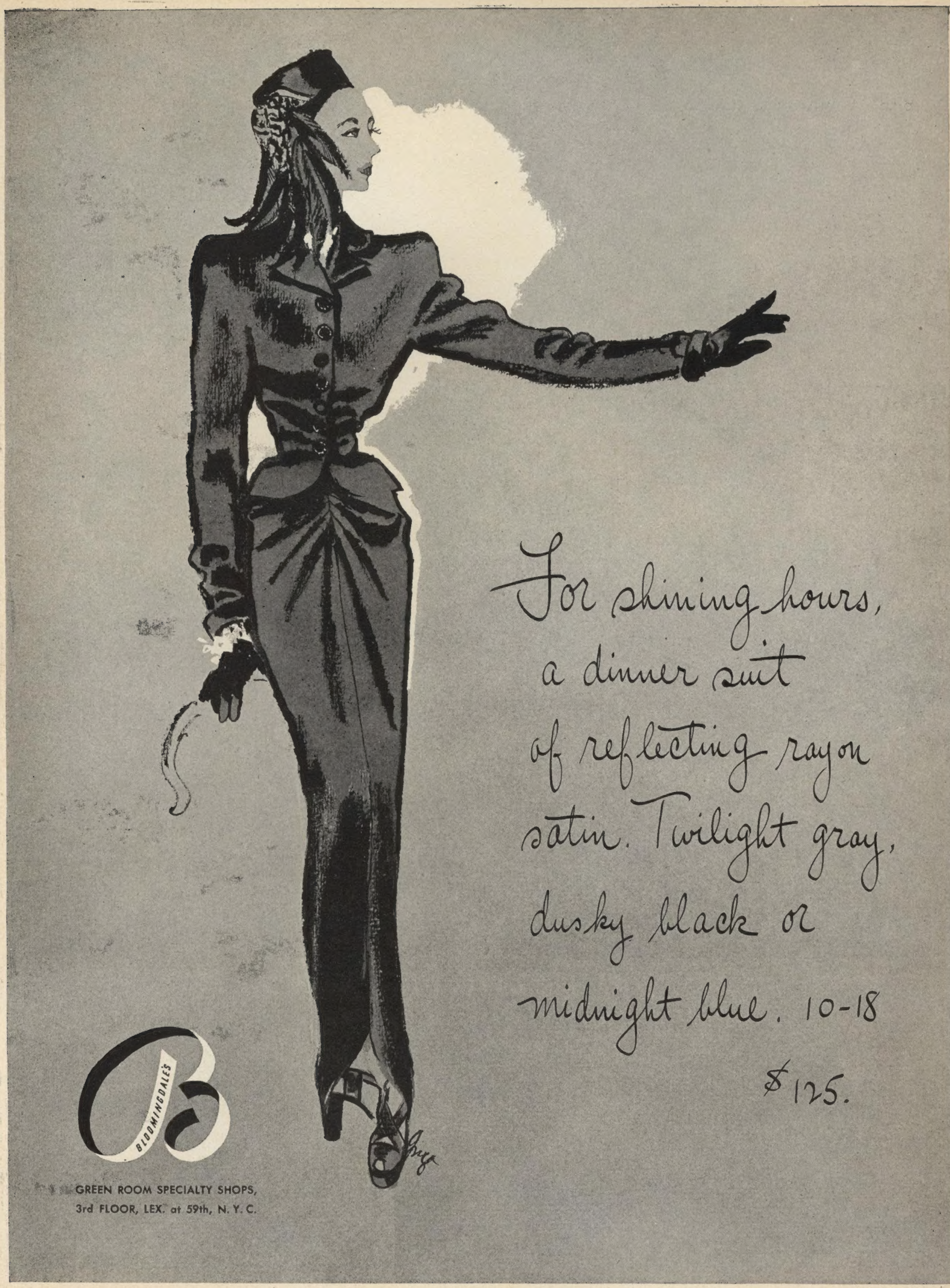
For your fabulous moments—blue lace frosted with bugle-beads.

From our complete collection of Hattie Carnegie fashions.

Biased interest, this . . . our very one-
sided dress . . a softly caped shoulder
. . . a softly draped skirt . . . unerring
black rayon crepe pinned at the
shoulder with amber stones . . . 10
to 20 . . . 45.00 . . Third Floor

Stern's

STERN BROTHERS • 41 WEST FORTY-SECOND STREET, NEW YORK


For shining hours,
a dinner suit
of reflecting rayon
satin. Twilight gray,
dusky black or
midnight blue. 10-18
$125.
BLOOMINGDALE'S
GREEN ROOM SPECIALTY SHOPS,
3rd FLOOR, LEX. at 59th, N. Y. C.

Pacific
Craft Fabric
100% VIRGIN WOOL

FASHIONED IN

Sandelaine

COAT BY MANDELBAUM

PACIFIC MILLS • WORSTED DIVISION • 261 FIFTH AVENUE • NEW YORK 16

Jewels from Van Cleef & Arpels

Lenthéric Paris, announces a distinguished new perfume

dark Brilliance
de Lenthéric

Languid splendour set to fragrance

Copyright 1946, Lenthéric, Inc. *Made in France*

Connoisseur Colors...

Colors culled from collectors' items inspire your accessories this fall! The vibrant brown *of precious mink . . .* wine, *lustrous as fine Venetian glass . . . a stirring* green *borrowed from rare Ming jade . . .* red *from a vivid Picasso . . . the deep, deep* blue *of eastern sapphires . . . the shimmering* black *of polished ebony. All six, fashioned into exquisite shoes and handbags . . . worthy of wardrobe collections because they're made of luxurious, long-wearing* VINYLITE *Brand Plastics!*

You know it's right if it's . . . Vinylite PLASTICS

BAKELITE CORPORATION
Unit of Union Carbide and Carbon Corporation UCC 30 East 42nd Street, New York 17, N. Y.

Majestic
. . . makes a suit
after a 'nineties nightshirt.
Namely, the sloping shoulders,
the high-set buttons,
the ballooning fullness.
It couldn't be more here and now.
Comes in Tegra*, a rayon fabric, in Pine Green,
Autumn Brown, Persian Blue, Gray or
Favorite Red. 10 to 20. About $13. For store
nearest you, write Majestic,
1410 Broadway, N. Y. C. Give size and color choice.
Vineyard Hues* in Labtex Fabrics

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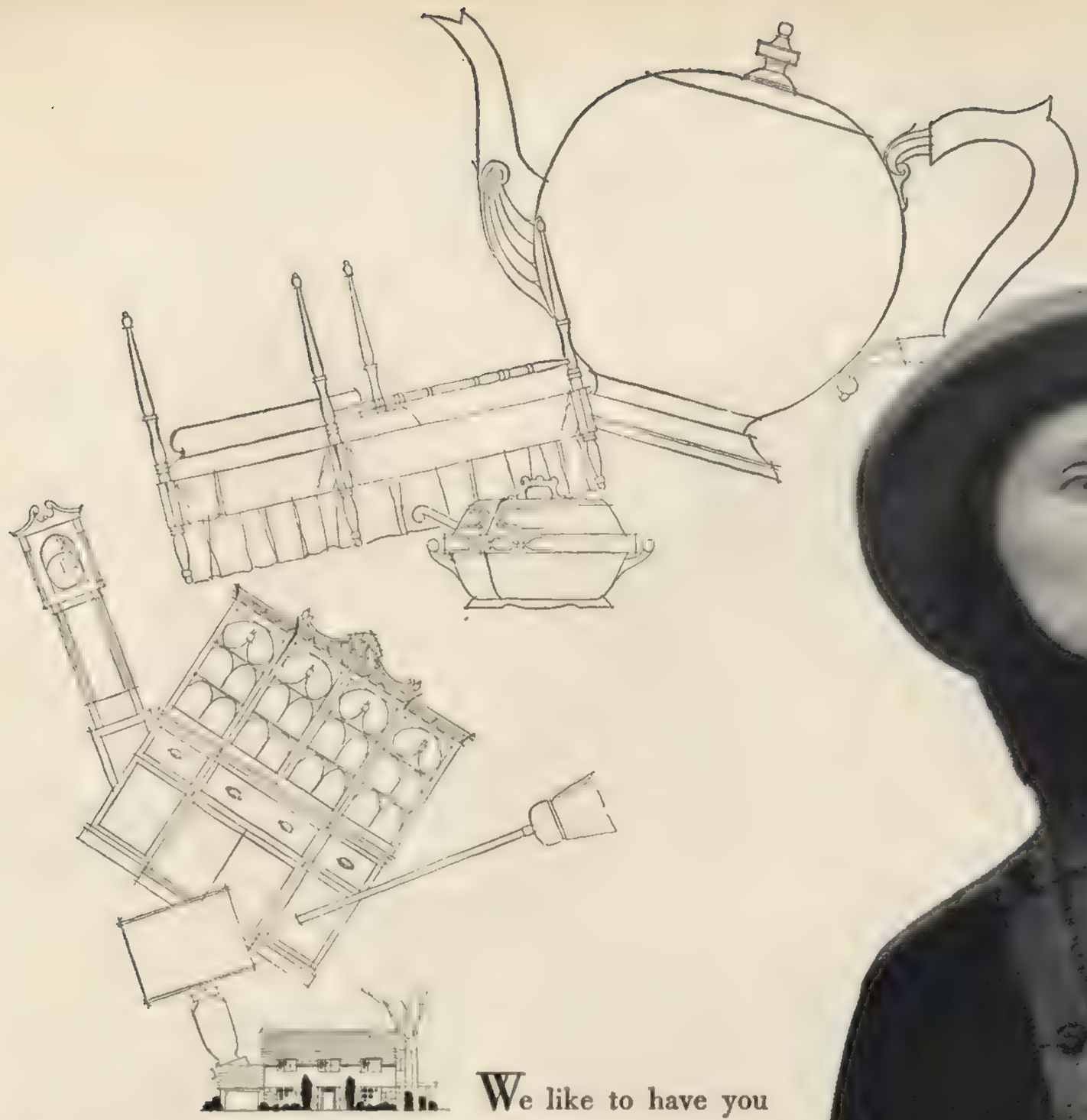


We like to have you spin dreams—even more we like to make them come true!

Once we answered a call from Wisconsin, "furnishings for my seven-room house—overnight!" That's just one dream we made come true. Today we like to think you'll always come to us for something special, an evening gown of whispered elegance, cakes to make a party perfect. Just our way of playing a small role in your life—helping you accomplish a number of unusual things.

Marshall Field & Company

CHICAGO

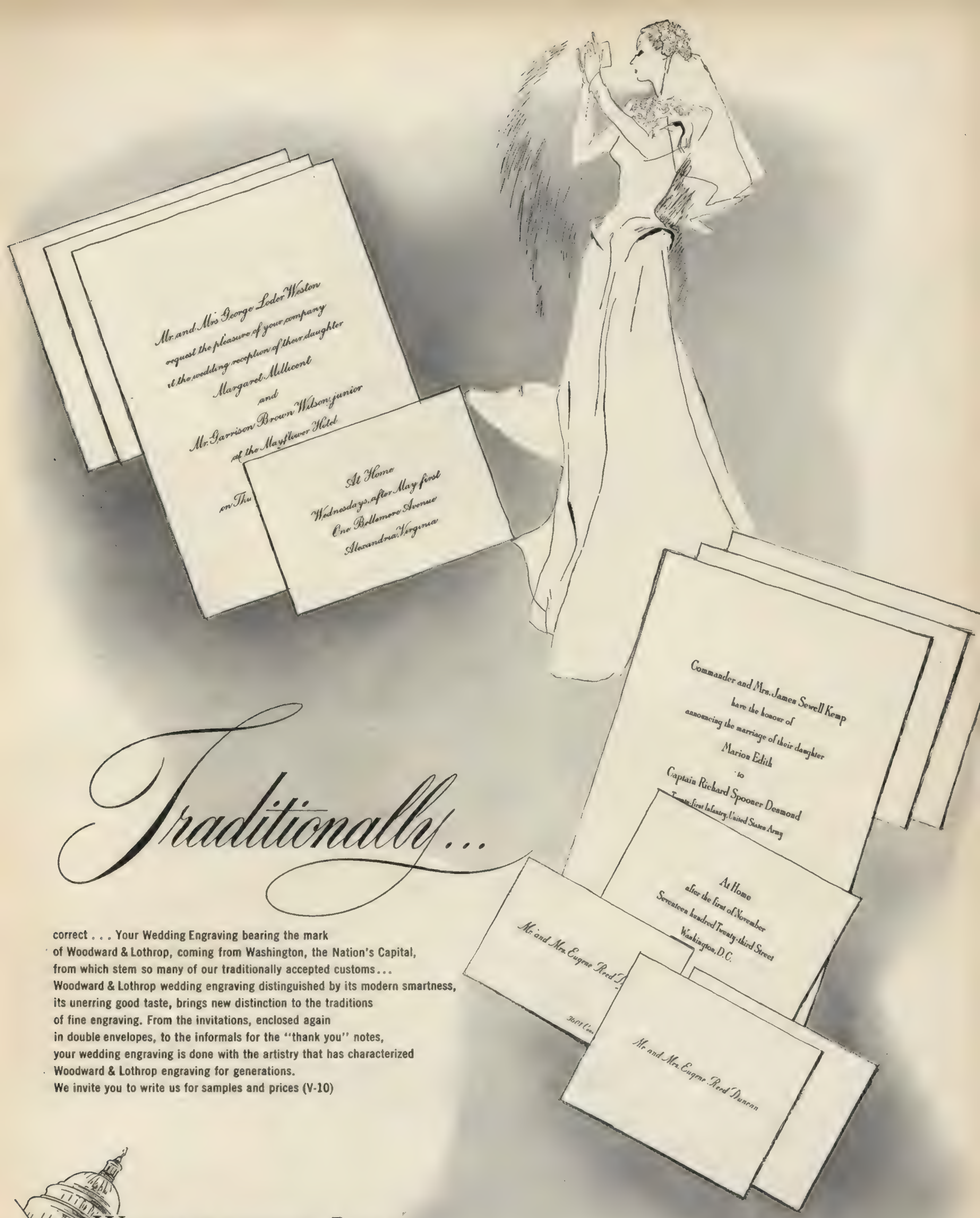
Monte Sano fancies plaid wool with plain, conjures up a dramatic two-piece suit and matching coat. Each, one hundred fifty-five dollars. Bowler by John Frederics.

I. Magnin & Co.
California · Seattle

Horst—Vogue Studios

WOODWARD & LOTHROP
WASHINGTON

The Bride in Skinner's satin and Duchess lace,
with all the beauty of tradition, with all the
artistry of Mildred O'Quinn



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correct . . . Your Wedding Engraving bearing the mark of Woodward & Lothrop, coming from Washington, the Nation's Capital, from which stem so many of our traditionally accepted customs... Woodward & Lothrop wedding engraving distinguished by its modern smartness, its unerring good taste, brings new distinction to the traditions of fine engraving. From the invitations, enclosed again in double envelopes, to the informals for the "thank you" notes, your wedding engraving is done with the artistry that has characterized Woodward & Lothrop engraving for generations.
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Chicago

Good Theatre, terrific theater...in a costume for opening nights. A Ben Reig original designed by Omar Kiam who knows how, as you can see, to turn the applause in your direction. NORTH ROOM DRESSES, FOURTH FLOOR

Evening cloche by Lilly Daché

WITH HORIZONS UNLIMITED,
the coat for trans-America, trans-ocean travel, tailored by Monte Sano. Forstmann's beautiful pure wool blanket plaid in red and green, cinched with a leather belt. Hat by Sally Victor. *Exclusive with*
BONWIT TELLER OF PHILADELPHIA

T. A. CHAPMAN CO.

THE FIRST REALLY NEW

MAKE-UP COLOR CREATED IN YEARS!

REVLON'S

"Ultra violet"

NAIL ENAMEL!

LIPSTICK!

FACE POWDER, TOO!

UNEARTHLY VIOLET FIRED WITH RUBIES

—MADLY BEAUTIFUL!

Never before—perhaps never again—such a color—such beauty for you! Violet? Like none that ever grew. Revlon created it! And it splurges matching lips and fingertips in splendour . . . transfigures your face with mystic-mauve powder! Ultra chic . . . with that very ultra Revlon "stay-on" . . .

*3-in-a-Match Box, 1.75 **

*Face Powder, 1.00 **
**plus tax*

Hear the "Ultra Violet" song!—colorful new recording of "Who'll Buy My Violets?" —sung by Columbia Records star Dinah Shore

"Ultra Violet" Photo Fantasy by Cecil Beaton, Ultra Diamonds by Harry Winston.
The "Ultra Violet" color is reproduced as accurately as printer's inks will permit

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BAGS BY

Josef

Three tiers . . . a triumphant touch for fall! Fashioned of Josef Suedéra*. . . exquisitely fitted. Black, brown or navy . . . with gold plated trim. $39.50†

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Paris New York

*100% virgin wool broadcloth
Reg. U.S. Pat. Off.

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Slightly higher on West Coast

Omar Kiam

original in his WILD MINK

A COHAMA DESIGNER COLOR

COHAMA FABRICS—a division of United Merchants & Manufacturers, Inc.

PHOTOGRAPH BY RAWLINGS

News and notes on a $350 suit!

This suit will be made for only ten women in the world—it's that exclusive. Beautiful, isn't it?—with those striking, intricately worked revers . . . those double-decker pockets . . . that deftly moulded longer jacket. For here is the work of a master craftsman—with every stitch an autograph . . . every detail perfection. Even the slide fastener that hides quietly in the skirt is the finest to be found . . . a Talon slide fastener. Yet this same slide fastener, a quality feature in a $350 suit, is actually so inexpensive that anyone can enjoy its neat convenience in a skirt costing $2.98. Hint: Whether you spend a lot or a little, always look for the trademark "Talon" whenever you buy slide-fastened merchandise. Talon, Inc., Meadville, Pa.

$350 suit or $2.98 skirt, the Talon slide fastener adds extra value to each!

Talon

REG. U. S. PAT. OFF.

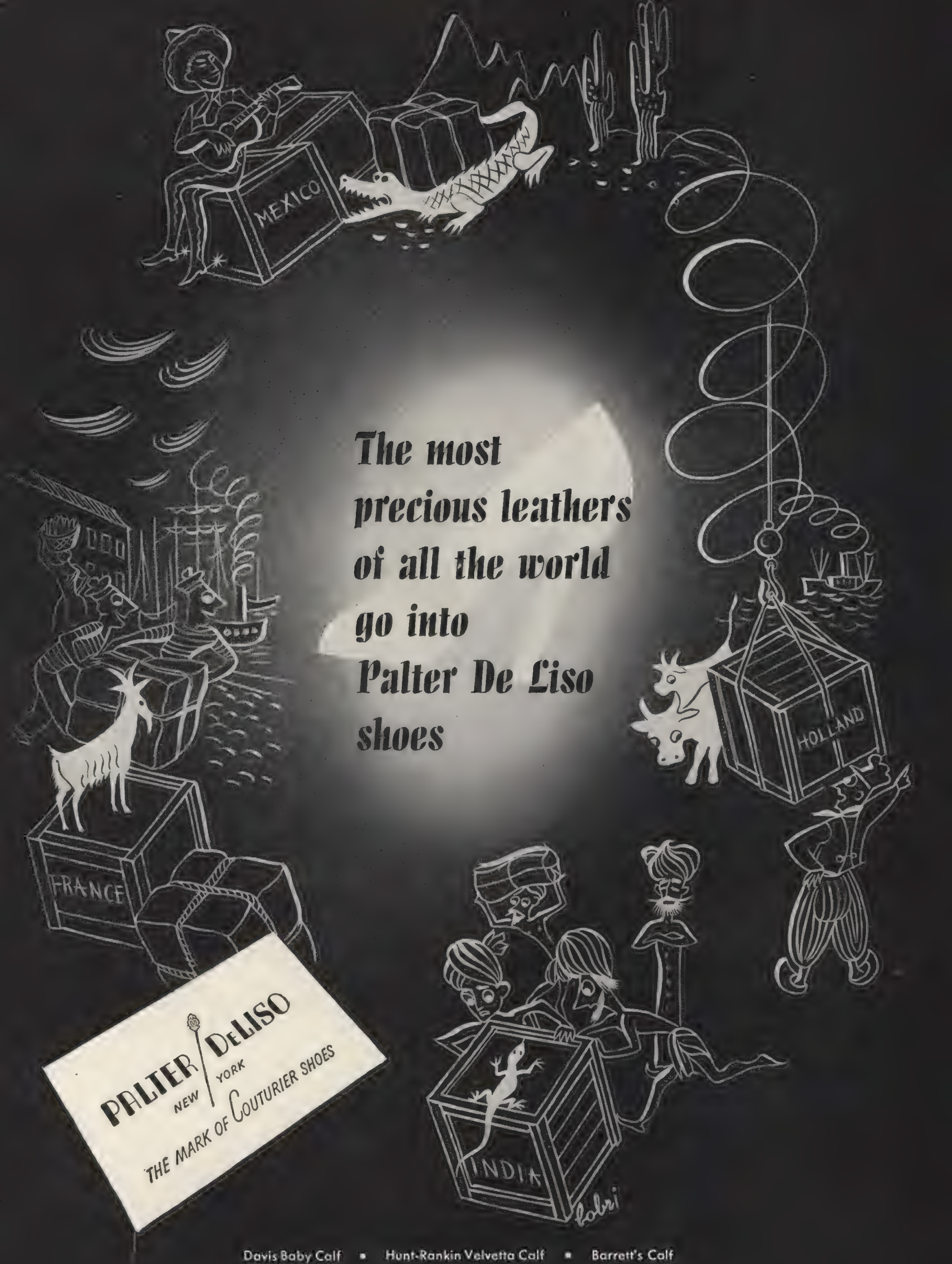
THE QUALITY SLIDE FASTENER

Molly takes Miron's matchless wool gabardine

and designs a suit of quiet distinction...delicately detailed to proclaim your faultless

good taste. Black, brown, pine green, right-red, winter white. Sizes 10 to 18. $59.95.

The Suit Shop Chas. A. Stevens & Co. State Street, Chicago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The most
precious leathers
of all the world
go into
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THE MARK OF COUTURIER SHOES
Davis Baby Calf • Hunt-Rankin Velvetta Calf • Barrett's Calf

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From the
Howard Greer
collection
at Wasson's

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Petticoat Lane . Kansas City

B.H. Wragge . . . The new bulky look in a grey or beige Hockanum flannel topper, 39.95 with matching skirt, 17.95 Wool jersey blouse, 17.95

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Genuine alligator shoes by PEACOCK—
the flattering complement to your wools.
"Adventurer" a sling back pump.
"Travelogue" a closed back pump. $19.95.
Better Shoes, Third Floor, Main Store.
Matching bags available.

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Shimmering black satin climaxed with
barrister sleeves—a Maurice Rentner design.

Stix, Baer & Fuller
ST. LOUIS

A
B
C
D
Maurice Rentner Original
Naturally at Himelhoch's Detroit

joseph halpert
designs in Bianchini's
"Fiberset" rayon crepe for
A. Harris & Co.
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Juilliard
100% VIRGIN WOOL
Fine Fabrics are the
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Pink Blooms by day

Now—Textron plants the sweet, fresh beauty of wild roses in a stem-slim slip. Of finest, petal-soft Textron rayon . . . smooth as a rose leaf washed with dew. Textron-tailored to fit like your shadow . . . in heavenly Pink Angel, pure Snow White or dramatic Jet Black, sizes 32 to 44. This dream slip and other lovely Textron* Lingerie at leading stores throughout the country.

TEXTRON INC., Textron Building, 401 Fifth Avenue, New York 16, N. Y.

LINGERIE • BLOUSES

White by night

Delicate forget-me-nots and sentimental roses on a fluff-puff of snow! Textron's newest Hostess Coat in luxuriously quilted rayon taffeta . . . with a soft drift of skirt, an icicle-slim waist! Perfection-tailored by Textron to keep you warm all winter. Snow White or Heaven Blue with Pink Angel lining or Pink Angel lined with Heaven Blue. Sizes 12 to 20.

See this and many more Textron* Hostess Coats at leading stores throughout the country.

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TEXTRON

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HOME FASHIONS • MENSWEAR • HOSTESS COATS

Only Foot Savers are made over Shortback* Lasts, which prevent looseness and gapping at the heel without crowding at the toe.

SHORTBACK

Foot Saver Shoes

A PRODUCT OF PRIVATE ENTERPRISE

Vedette

Sultana

fashionably . . . fittingly yours

Palma

in the <u>only</u> shoes made over the famous Shortback* Last

The most fabulous fashion loses its distinction and that precious "for-you-alone look"—if it doesn't *fit!* That's why Foot Saver makes a special point of lasting fit. Formed over the exclusive Shortback* Last, Foot Saver Shoes are specially designed to baby your toes, yet hug your heel snugly. It's their perfect fit plus their smart styling that makes Foot Savers fashionably . . . fittingly yours. See them in new Fall styles and colors. Write for name of nearest store. The Julian & Kokenge Company, 30 W. Main Street, Columbus 15, Ohio.

$10.95 to $15.95

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Intoxicating idea! Fashion's vintage tones . . . and your hair a golden sauterne . . . or silvery blonde champagne . . . or sun-lit burgundy. It can be . . . and so easily . . . with **eternol's** *wonderful wine hues. Not a hint of tint . . . not a hint of gray . . . just glowing color that makes heads turn! Ask for* **eternol** *at beauty salons of leading department stores. Expert hair colorists everywhere prefer* **eternol**, *the hair tint of quality beauty salons.*

• **Write for the Eternol Hair-O-Scope to Dept. V-10**
Paragon Distributing Corp., 8 West 32nd Street, N. Y. 1, N. Y.

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TINT OIL SHAMPOO

wine hues go

to yOur head!

JEWELRY—SEAMAN SCHEPPS • DRESS—ANNA MILLER

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A Baby Calfskin Bag by Nettie Rosenstein

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FRENCH ROOM
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I. Miller lavishes
filigree splendor on deep black Elvette
cloth for four-thirty on, 22.95. Cocktail dress
in pure dye silk, Anne Miller.

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GRAND RAPIDS SAGINAW PETOSKEY
I.Miller's kidskin
rippled gently as silk, caught by a winged bow.
In black, brown, blue 19.95. Dress by Herbert
Sandheim 59.95. Handbag by Surrey 18.50.

I. Miller
THE NORTH MICHIGAN AVENUE, CHICAGO
I. Miller takes a bold
stitch, ties a crisp bow with a deft, tailored touch.
In black or brown calf 17.95. Washable doeskin Kislav gloves
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Both in black or brown.
Mail orders filled.

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WEDGWOOD ROOM

COSTUME BY
MAURICE RENTNER

Lazarus

THE HECHT CO. WASHINGTON, D. C.

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Oscar Hauptman Original

Flared, black, with petit point embroidered border . . . basque front cinched nice and flat by a sailor's knot. Made of nationally famous Forstmann fabric. Black only, sizes 12 to 20 . . . . . $129

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A MILGRIM ORIGINAL

IN AN ONONDAGA RAYON CREPE

BRAMLEY* EXCLUSIVES

Anglo wool tweed sack suit and top coat, every master-tailored line and detail stamped, "pure classicism". Brown or navy mixture. Suit, 10 to 18, 69.95 Coat, 12 to 18, 69.95

Bramley* long-sleeved all-wool pullover. Hand-fashioned and hand-sewn. Green, brown, navy, white and seven other wonderful colors. 34 to 40. 6.95

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Third Floor

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thrice "forbidden" drama

On your lips, dare you wear a "forbidden" red scented lushly with the "forbidden" fragrance? Add to that, a drop of the "forbidden" perfume itself from the vial concealed within the case and you're on your own!

$2.50

(tax extra) including the perfume.

Lipstick TABU by Dana

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Eisenberg

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Originals
Enticing

Stetson mink blue

The same frost blue of the new fabulous fur is matched for hats that are muted and magnificent with every fall costume. Just see how it lights your face! In lush Stetson felt. Coq bonnet, $20.95. Brush-trimmed turban, $22.95. (In dark colors, $18.95 and $20.95.)

Platine fox jacket, silver blue mink cape from Esther Dorothy.

At leading stores or write Stetson Hats, Inc.,
475 Fifth Ave., New York 17, N. Y. Also made in Canada.

Stetson Hats

...in Maine or Montreal or Memphis or the Moon

PHILIP MANGONE molds a suit of a fine Miron Custom Worsted, 100% imported virgin wool, created expressly for this famous designer. Terhune Associates, 51 Madison Avenue, N.Y.C.

Miron WOOLENS

prelude to adventure
Gay Diversion
perfume by
Evyan

Fred A. Block sculptures dazzling elegance to quicken pulse tempos. Harem draped cocktail dress in shimmering Bianchini Dragonsatin, 49.95. The imaginative mist illusion Fred A. Block hat, 25.00.

At R. E. Kennington Co., one of the South's distinguished stores. Jackson, Mississippi.

Harrold
designs a new close-hitting mink toss
. . . superbly cut . . . impeccably
fashioned. Tailored with integrity
in 100% worsted gabardine lustered
by the American Woolen Company.
"Talon" slide fasteners. Black, brown,
beige, grey, blue, green. Sizes 10 to 20.
Style 439—Coat—$39.95
Style 30—Skirt—$10.95
Write for name of store in your city.
HARROLD, 79 Fifth Avenue, N.Y. 3

CAROLE LANDIS STARRING IN "SCANDAL IN PARIS"

that young LEEDS look

Pure Line . . . the very essence of lasting coat flattery. Beautifully done in this coat of 100% virgin wool Cloudtone, loomed expressly for Leeds by the ***North Star Woolen Mill Co.***

Quality rayon-lined with ***Earl-Glo Deluxe.***

Ripe vintage hues. Sizes 10-18. About $55.

for the name of your store selling this Leeds original, write: Leeds Ltd. Coats, Inc. 500 Seventh Avenue, New York 18, N. Y.

Hat by John-Frederics

Lane Bryant

Sizes 38 to 46

Bouquets ablaze with sequins on black or brown "True Charm" a Folker Fabric of rayon—69.95

New York • Chicago • Philadelphia • St. Louis • Detroit • Baltimore • Brooklyn

EISENBERG creates an especially elegant ensemble—unites Forstmann's magnificent wool check with ebony-black Persian. Black and white, blue and black or orange and black. Sizes 10 to 20. Suit $129.75.* Blouse $22.75. Sally Victor Hat.

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BY MAURICE RENTNER...

RETURN TO AN ERA OF

EXQUISITE GLITTER.

the Addis co.
SYRACUSE, N. Y.

Arnold constable fifth avenue, exclusive

SANCHILLA, A DUPLEX "Bur-mil" rayon crepe intensifies the exciting new femininity in our latest dorothy o'hara dress • and after one look at those entrancing young lines, it's no surprise that o'hara is famed far and wide for her figure-glorifying talents • creme de cocoa, o'hara blue, curtain call brown, smoke ring grey, black, museum grey • misses' sizes • **35.00**

arnold constable fifth avenue at fortieth, n. y. 16
also new rochelle and hempstead

Hat by Mme. Reine Dress by Ceil Chapman Rawlings

Wear

CHEN YU LUCKY DEVIL

and make a wish...

It's the Chinese color of good luck and happiness—and the dare-devil beauty it brings to your fingernails and lips is luck itself. Wear it—make a wish—be a lucky devil—you can't lose.

Lucky Devil "Lip and Fingertip" Set
Lacquer and matching lipstick, $1.60

New!

THE SINGLETON
Chen Yu nail lacquer... in Lucky Devil shade... packaged separately for the first time. With a little Lucky Devil charm to dangle from your bracelet just for luck..... 60¢

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SILK MILLS, INC.
1400 BROADWAY
NEW YORK

Jewels by TRIFARI
Designs patented

Here's My Heart *perfume*

A new, heart-tingling perfume! Provocatively feminine . . . preciously packaged in a glamorous red satin heart, brought directly to your home by an Avon Representative. Welcome her when she calls.

Be a hostess to loveliness.

$7.50 plus tax

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Dressy . . .

with a flair

for the casual.

Vivaciously youthful

coats for women.

Sizes 16-42.

At leading stores

everywhere.

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Frank Ix & Sons

WEINSTEIN BROTHERS - 512 SEVENTH AVE., NEW YORK

a new *Shimmer Sheen* color
that sets your hands and his head
in a whirl...by **PEGGY SAGE**

Heady Wine

Peggy Sage pressed this irrepressible new color for the woman who is in a mood to wear vine leaves in her hair. The choicest of all the new wines that Fashion has in store for you, Heady Wine is a rich ruby burgundy, deep and mellow. Choose intoxicating Heady Wine in Peggy Sage's SHIMMER-SHEEN for its champagne sparkle . . . in her Regular polish for its still glow. **60¢** (PLUS FED. TAX)

New York Salon: 50 East 57th Street
London Salon: 130 New Bond Street
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the wrapt-in-luxury look *that's new. Tawny ocelot, lots of it, on emerald, brandy, sage, wine, terra or black Duvalaine by Milliken. A lush wool, warm as fur. The deep ocelot hem has beautiful swing . . . makes your legs seem to twinkle when you walk. A FREISS original. Sizes 10 to 18, $245.**

**Plus 20% Federal Tax*

Misses Coats, third floor GIMBELS *Pittsburgh*

A slim black evening dress with bodice and peplum in Patricia Jones rayon marquisette embroidered with sequins.

Nettie Rosenstein evening gown of pure silk Canton with jacket and bag embroidered in gold.

In Philadelphia at

NAN DUSKIN

FORECAST . . . LEWIS originates a fabulous fashion, the new platinum look in frames. A dramatic and entirely new vogue for fall. Satin lined, gold piped and richly fitted. Black or mink brown. $18.50*

Maison Blanche
NEW ORLEANS

*plus federal tax

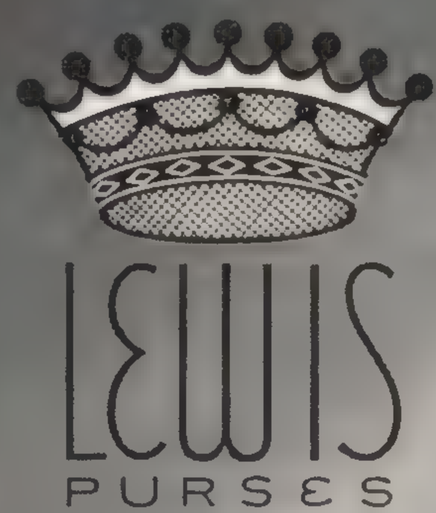
PREMIERE . . . Eyes focus on your fall purse framed with that luxurious platinum look.

Black or mink brown. $18.50* (If you prefer, you may order by mail).

Pizitz

BIRMINGHAM

*plus federal tax



HIGHLIGHT . . . Elegance keyed to the new fashions. Superbly draped in fine silky broadcloth, accented with massive gilt. Satin lined, richly fitted. Black or mink brown. $29.50*

Jelleff's
WASHINGTON, D. C.

*plus federal tax

LEWIS
PURSES

NEW EXCITEMENT . . . LEWIS gives the golden touch to this beautiful bag in silky broadcloth. Satin lined, luxuriously fitted. Black or mink brown. $29.50*

Rich-Schwartz
NASHVILLE, TENN.

*plus federal tax

Anthony Blotta ORIGINAL
EXCLUSIVE WITH
Stewart's
OF LOUISVILLE
hat by John-Frederics

FLOWER FRAGRANCES
Ann Harland
PERFUMES BATH PREPARATIONS SACHETS

LUXURIA
CLEANSER
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BARD AYER
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foreman's famous luxury silks and soft drapable rayons fashion your important gowns, at fine stores in ready-to-wear or by the yard.

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Further emphasize your special charm!

CASUALS Fortunet

. . . NOT THE LEAST OF YOUR LOVELINESS

Such little things make a woman feminine! And one of the most important of these are her CASUALS FORTUNET! . . . made of loveliness and leather for worktime, playtime and let-us-be-gaytime. Smartest Fall colors.

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Sirocco
PERFUME
LUCIEN LELONG

Vintner Red from Dorothy Gray

Harvest it quickly... Everything you ever looked for in a color ... Wine-rich and wonderful... with the fire that flashes in ruby port. Its glow and warmth are bound to make you beautiful!

Box of Vintner Red holding Lipstick and Nail Polish, $2.00. Vintner Red Lipstick in de luxe metal case, $1.50. Vintner Red Nail Polish, 60c. All prices plus tax.

Vintner Red, *the* stimulating accent, inspired by **Vintner colors in Forstmann fabrics.**

Suit by Philip Mangone

Dress by Maurice Rentner

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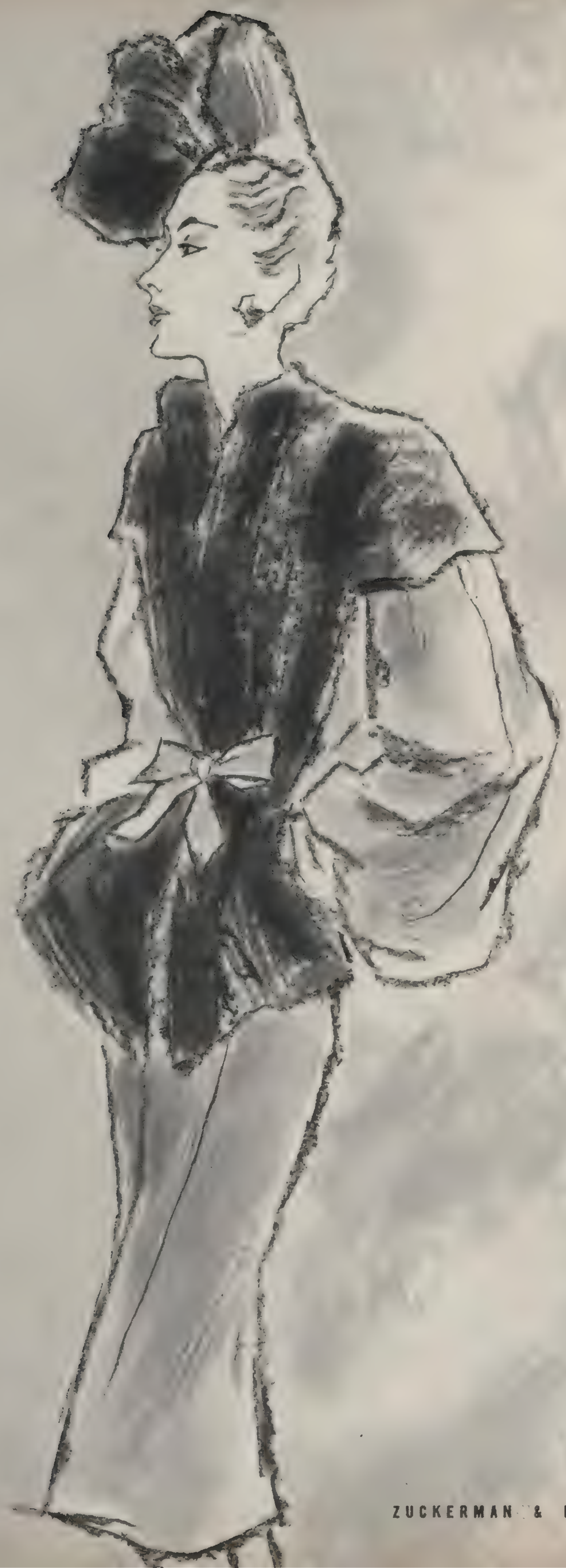

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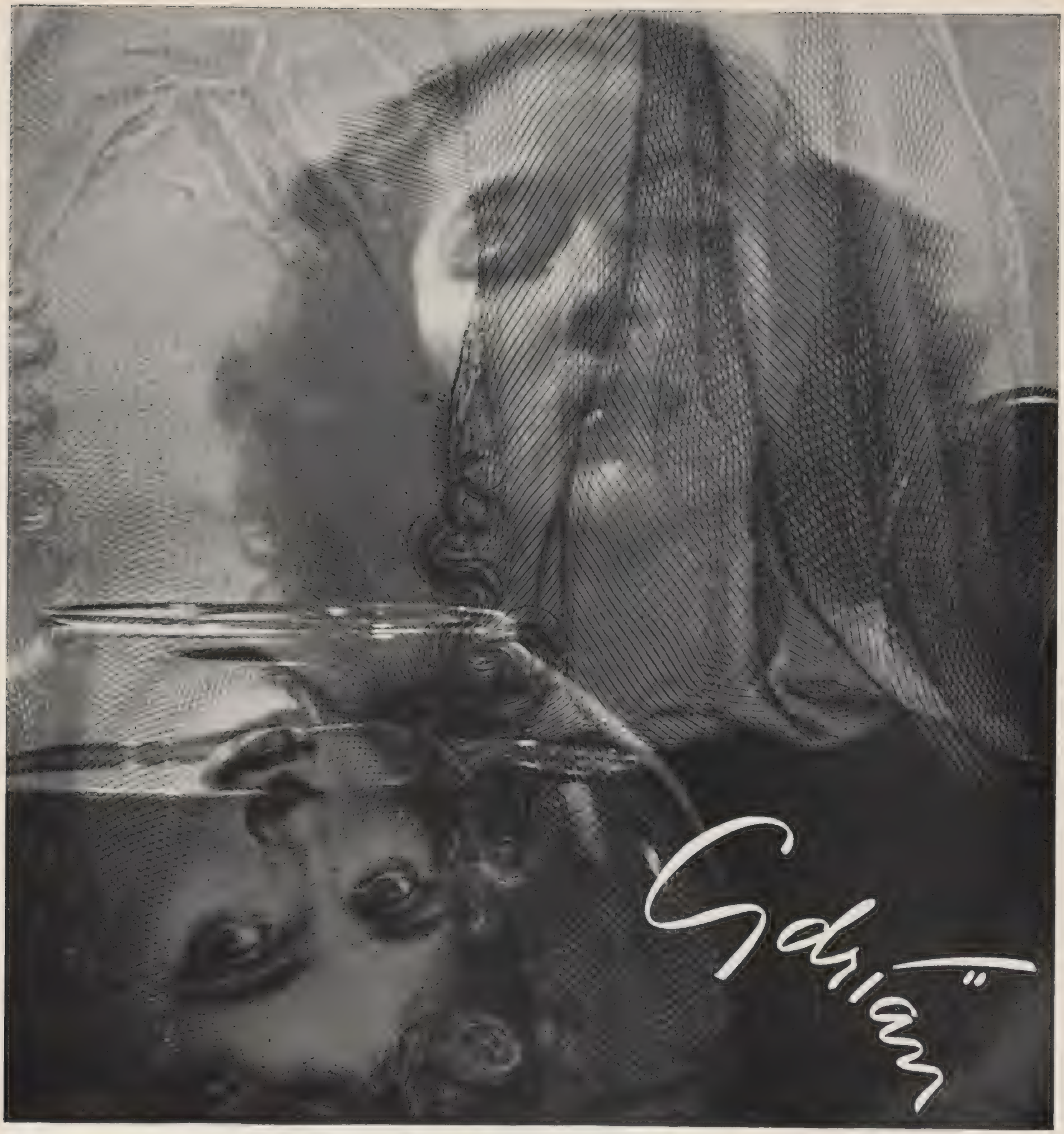

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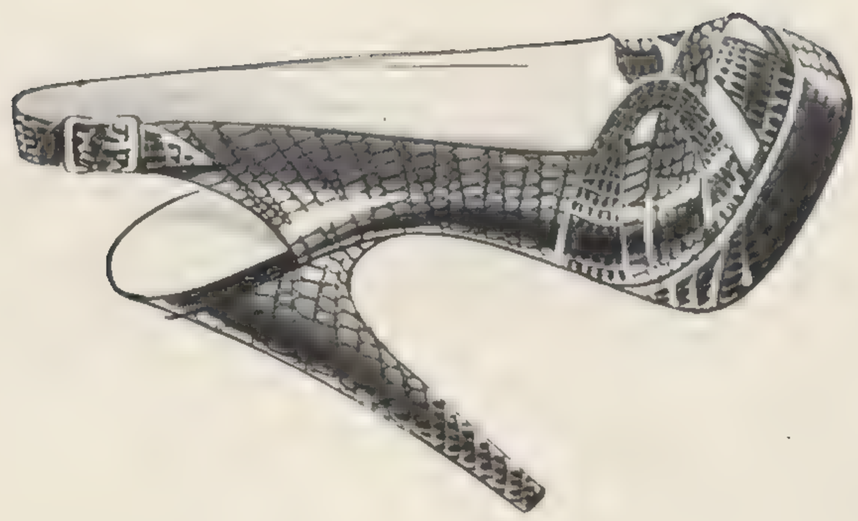

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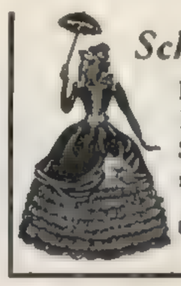

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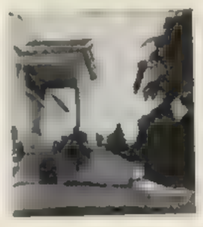

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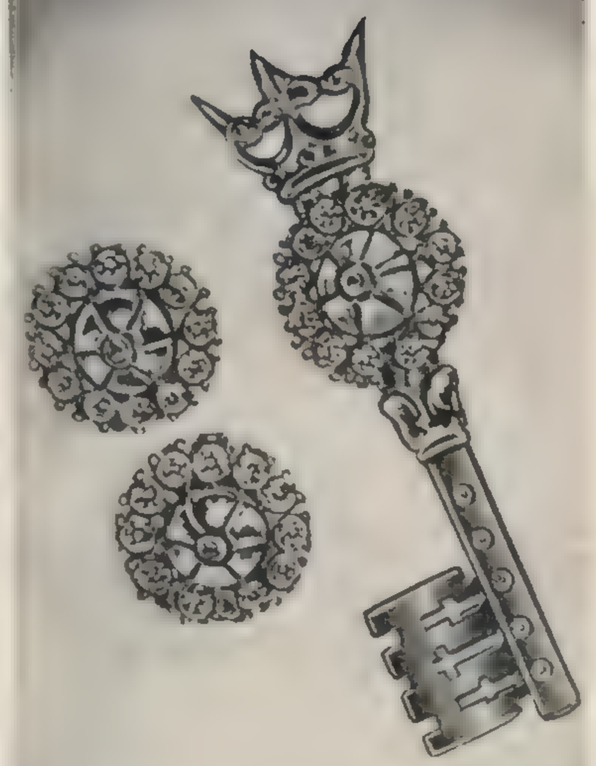

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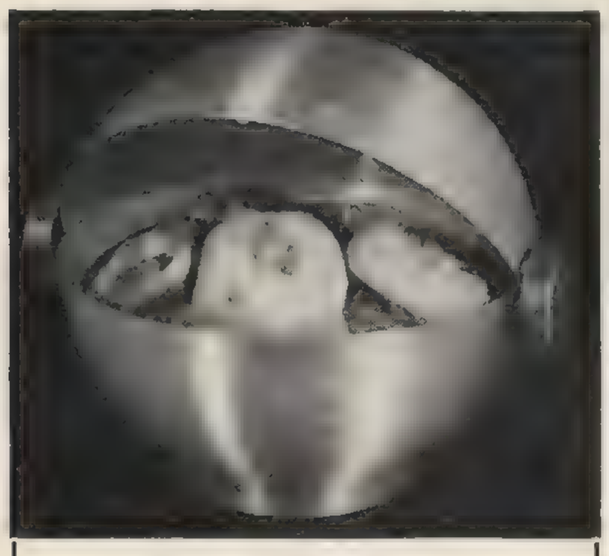

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Shady story. All about a man who makes lamp shades to your special order, to fit your décor, or simply to keep the light out of your eyes. The gentleman is Mr. George McDermott whose shop is at 252 East 50th Street, New York. There, he can make up any number of shapes; drum, oval, Empire, rectangular or the tiny candlelight size. As for colour and texture, he can duplicate the effect of a special fabric, or a tone, with reasonable accuracy. He also repairs paper shades, if a seam has broken, if the binding has ripped, or if the little ring at top has snapped off. One of his specialties is a square or rectangular shade with bevelled edges. The prices range according to your lamp shade preferences, but for an idea, a fourteen-inch size is $10, a sixteen-inch, $11.

This "well and tree" platter might well be the backbone of your table service. Nicely made of triple-plated sterling on copper. The tree holds the roast beef; two outside wells for vegetables; a handsome way to simplify service. $36, tax incl.; express collect. Grosvenor House, Ltd., 2272 Broadway.

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Hound ...in the lists

High fashion for moppets from three to ten. This is a Sunday-afternoon dress—very pretty with a wide band of fine pin tucks at the neckline—touched with French Valenciennes-like lace. Everfast washable rayon, in fresh colours: pink, blue, maize, and aquamarine. Sizes 3-6, $8.95. 7-10, $10.95. By Celeste. This, at Carson Pirie Scott, Chicago.

Line and form—and how to achieve it. There's much more than meets the eye in what Miss Ruth Merzon can do for your figure. Her built-in brassières make a beautiful dress look more beautiful. She moulds brassières into your clothes, bathing suits, dinner dresses, negliges. Specialties are strapless brassières, built-in, or not. All carefully made to suit your particular figure (to order, of course). She has lovely, low-cut, evening bras of satin and hand-run Alençon lace. $30. For day, $15 up, depending on the fabric. Strapless: $16.50, up. For heavier ladies, there are wired bras, with straps, and strapless, up to size 44. 666 Fifth Avenue, N. Y.

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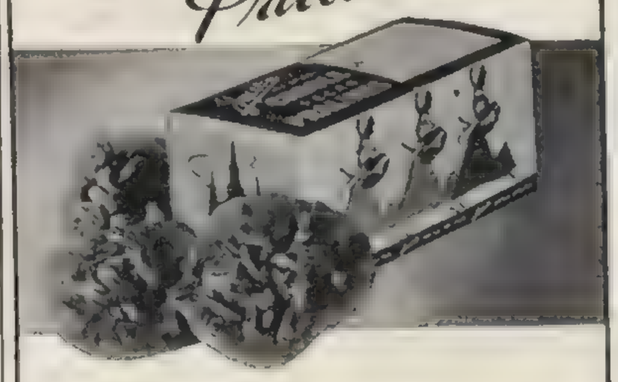

Made from an old plantation recipe with open kettle pure cane syrup and richly encrusted with whole halves of meaty pecans. 12 luscious pralines each in its own individual carton are fitted into an attractive gift box. Mailed anywhere in U. S.

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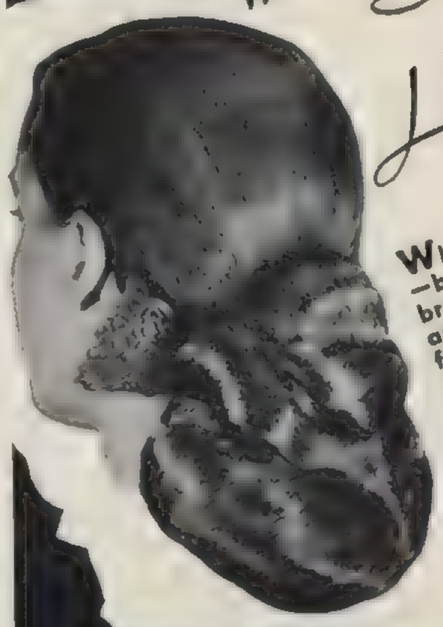

What does your mood desire—bangs, coronet, chignon, braids, a topknot? They're all amazingly natural-looking—wonderfully flattering—and made of finest quality human hair. Send us a sample of your hair and we will match it perfectly with a hair piece that you can arrange in many different ways. Illustrated are two of many variations of the same hair piece (for blondes and brunettes) worn either high on the head or in a flattering back chignon. $25.00 (gray and platinum $30)

Send for illustrated literature showing other fashionable hair pieces.

Also beautiful transformations and bob wigs for "problem" hair.

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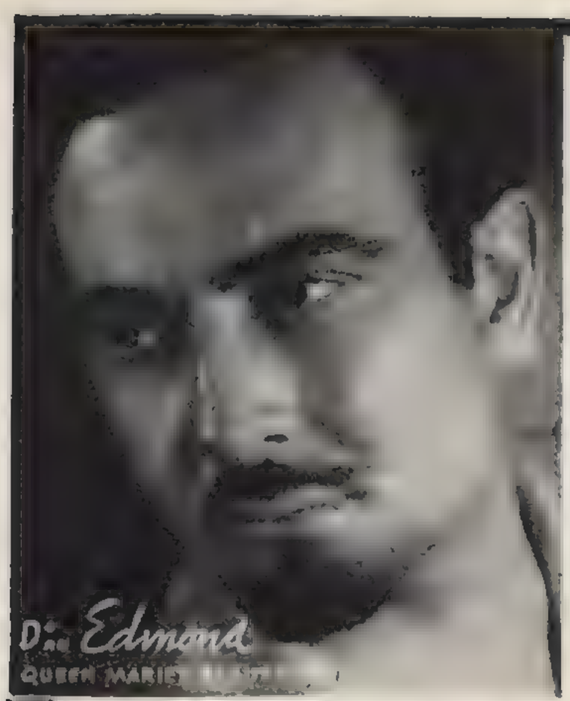

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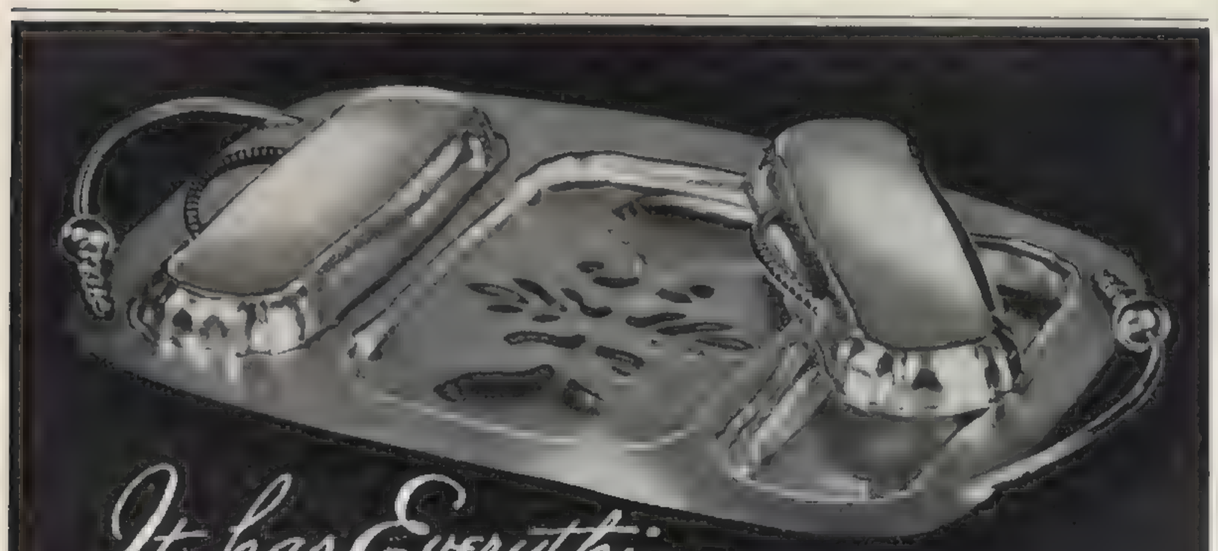

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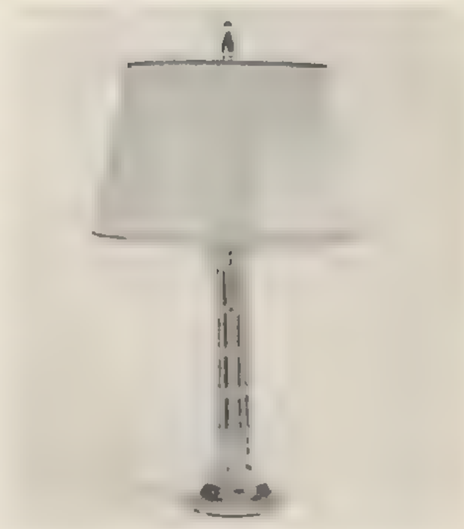
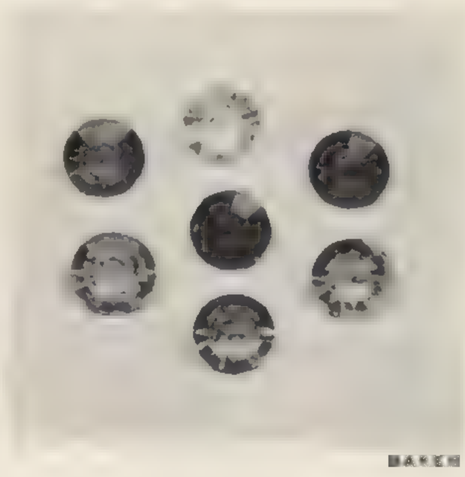
Shop



Gleaming on the inside. The shade you see here is made of Fiberglas, tiny glass threads which will diffuse light in the four corners of your living room, with no glare involved. Serene in an off-white, with a grey border. The lamp is all crystal tubing, set on a silver-plated base. Lamp and shade, $20.50. Shade alone, $6.50. At Altman, Fifth and 34th, N. Y.



A new cut on the button, button game. These are imported crystal—faceted as a real jewel might be. Nice to gleam on an evening jacket, a silk shirt. Colours: blue, pink, taupe, aquamarine, green, yellow, and white. 3/8": 29c each; 1/2": 39c; 5/8": 59c. By La Mode. To be found at Frederick Loeser.

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Hound ...in the lists

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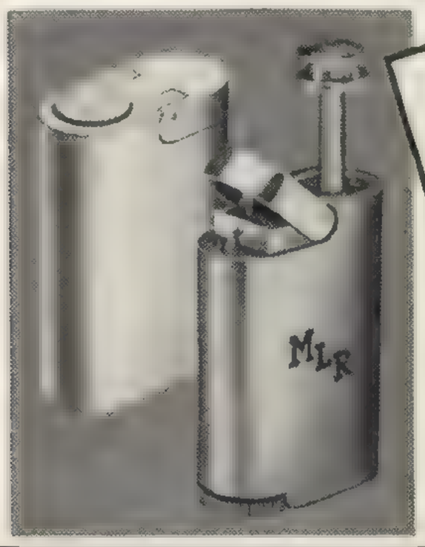
Golden baths for your jewellery...resetting, restringing, repairing. David Bader of 218 Madison Avenue will RE practically anything. Handbags whose insides have lost their splendour can be nicely relined, and clasps and frames replaced or repaired. And for brides and other name-changers, Mr. Bader will re-engrave a monogram like new. He has a special process for gold-plating, too, called "triple-plating" for silver, or worn-out but still-pretty jewellery. For compacts that have been dropped in transit, he can put in new mirrors and fix a stubborn clasp. By Mr. and Mrs. Bader, who do all this alone...and reasonably.



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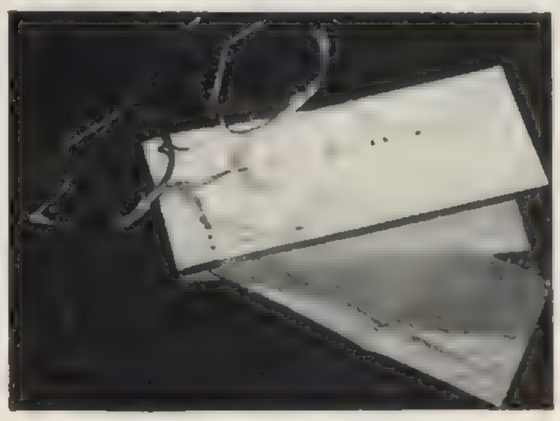

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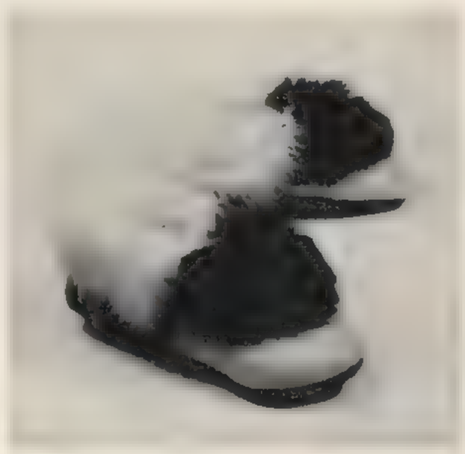
Shop

Solid geometry. Tiny little bottles to hold perfume in transit. A nice accessory to flourish, with compact and lipstick. These are gold-plated, in, as you see, a series of cubical or conical designs. Shop Hound is happy about the price: $1, plus federal tax. Designed by Ernest Steiner. These to be found at the Lentheric Salon, 761 Fifth Avenue, New York.



Baby slippers. All fur, and fleece, and soft leather. Shop Hound looks with tenderness on these, in white doeskin, fleece-lined, with black and white rabbit fur. Also in beige with grey or tan fur. Soft leather sole. Small, medium, large (infant sizes). Mary Lewis, 647 Fifth Avenue, N. Y.

Long coat, hand lacing on pockets, collar, and sleeves .... Deep arm holes for over suit comfort .... Beautiful shades: Lime, turquoise, rose, cherry red, lipstick red, beige, rust, brown. Designed by Taylors of California, foremost craftsmen in western fringed wear. Sizes 10 to 20 Colors about $13.00 White $15.00

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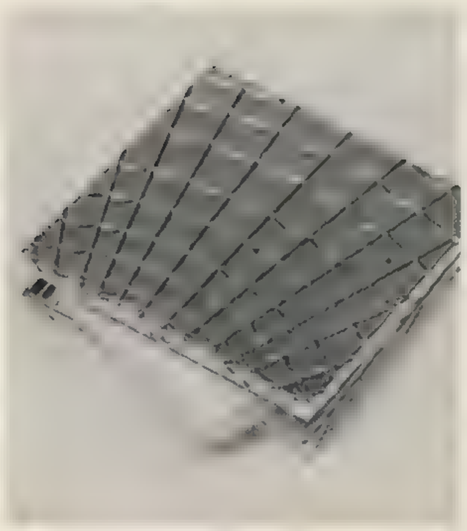

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Web of gold. In the wonderful to own, expensive present class, this compact has a bas-relief design like the gentle tracings of a golden spider. Extravagantly pretty in an evening bag, or shining in your hand. 14 karat gold. The price is $450, tax included. Designed by Volupte. Rapphel. 47 W. 57.

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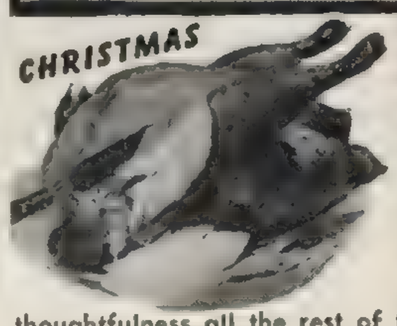
CHRISTMAS



Here's an extra-special Christmas Gift for both your family and friends — a gift that is not only novel and in perfect taste — but will serve as a deliciously "different" reminder of your thoughtfulness all the rest of the year. A gift membership in the "Delicacy of the Season" Club is indeed a regal gift. Those lucky enough to receive the treasured, engraved Membership Card can look forward to a whole year of intriguing, mouth-watering taste delights.

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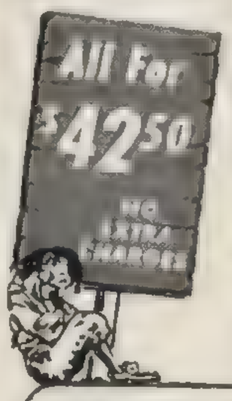
AUTUMN

Fall will bring a generous box of spicy smoked pork sausage and a whole strip of lean Catskill Mountain Bacon.



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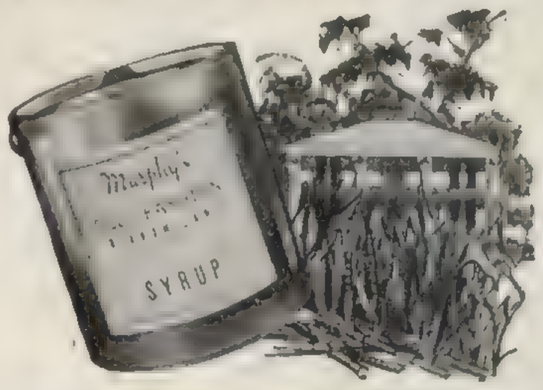

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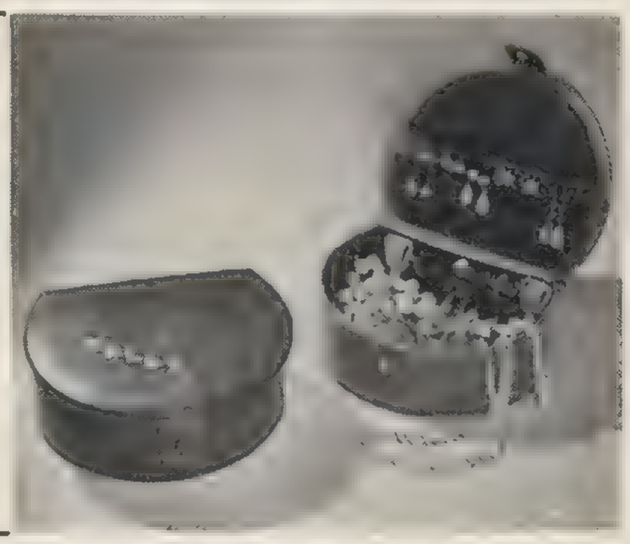

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...looks at beauty

BAKER

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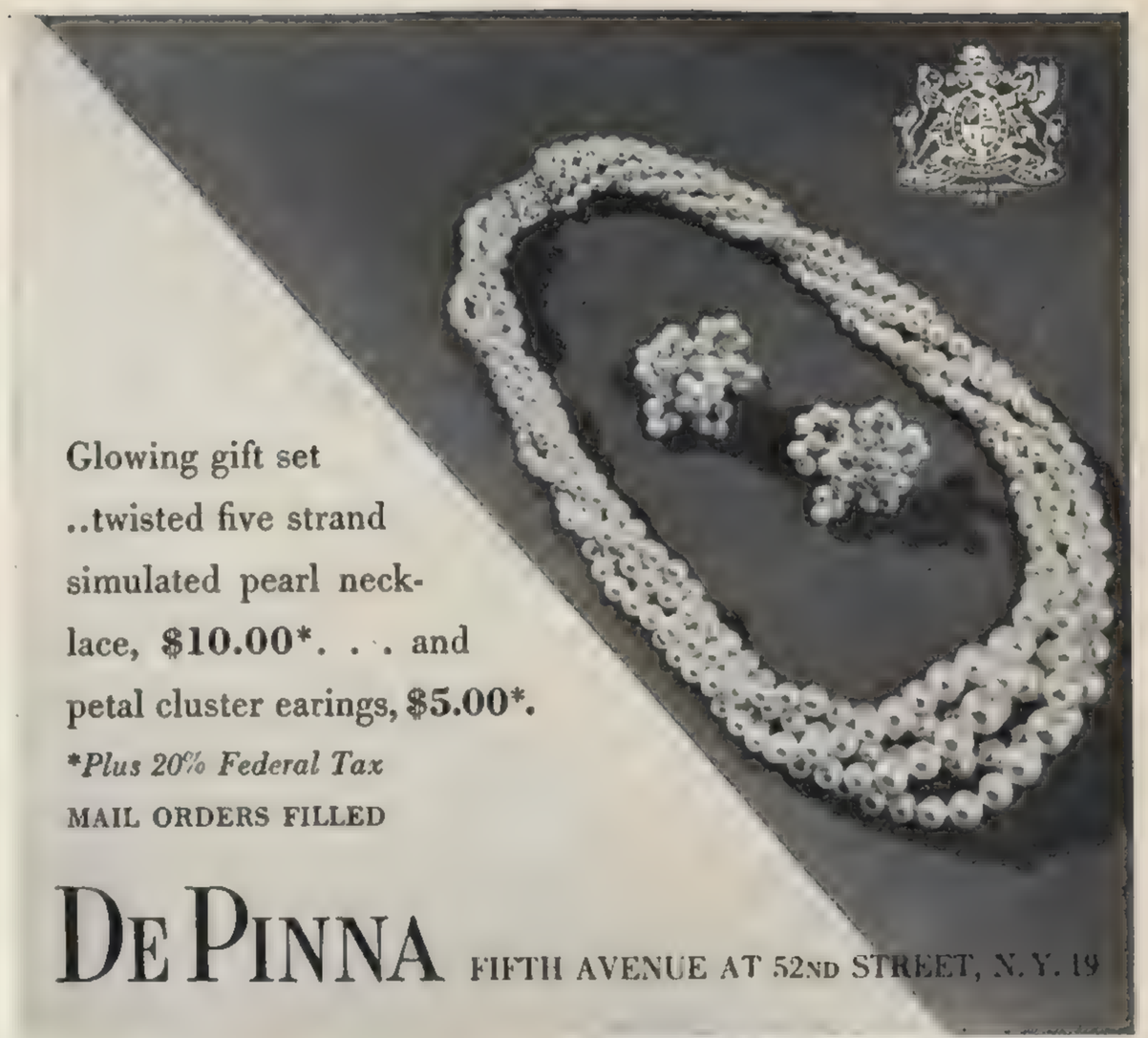
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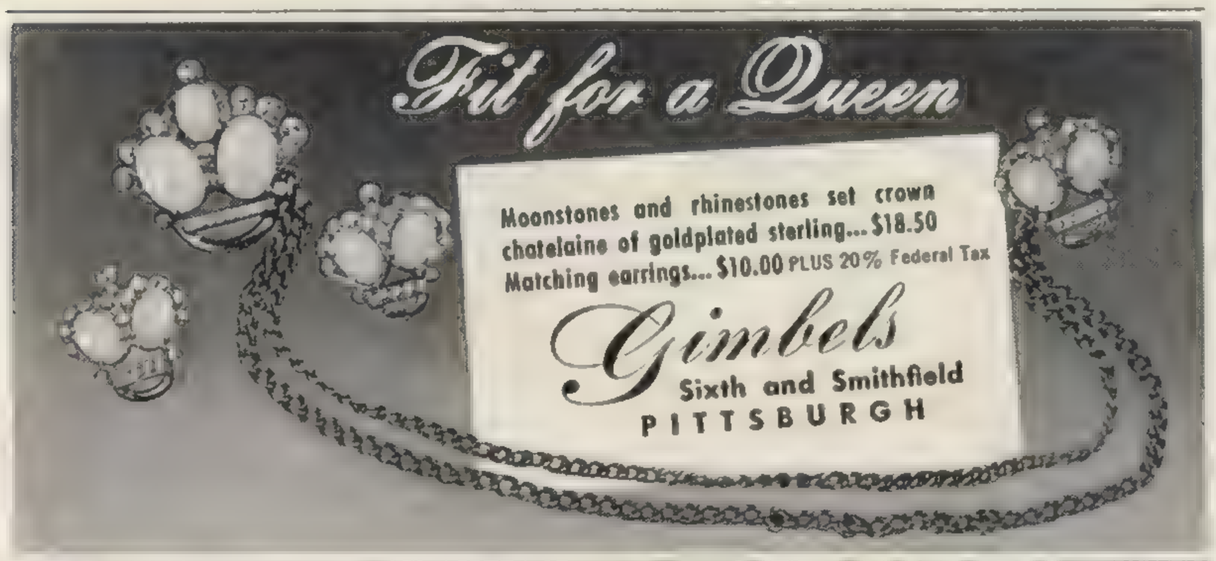

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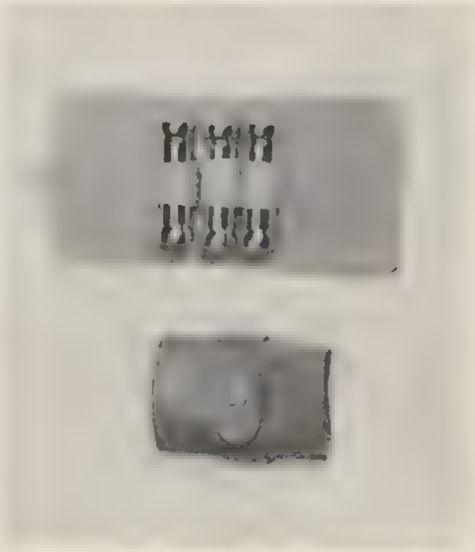

Fragrant foresome in miniature—these Leigh perfumes; Risqué, Poetic Dream, Heartbeat, and Dulcimae are a wonderful small-scale investment for the woman who likes to dabble in perfumes—try her hand at mixing scents. Lord & Taylor has all four. 38th Street and Fifth Ave.

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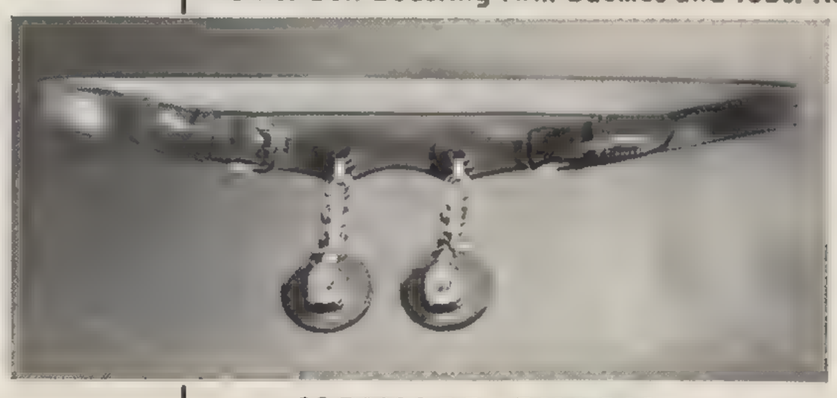

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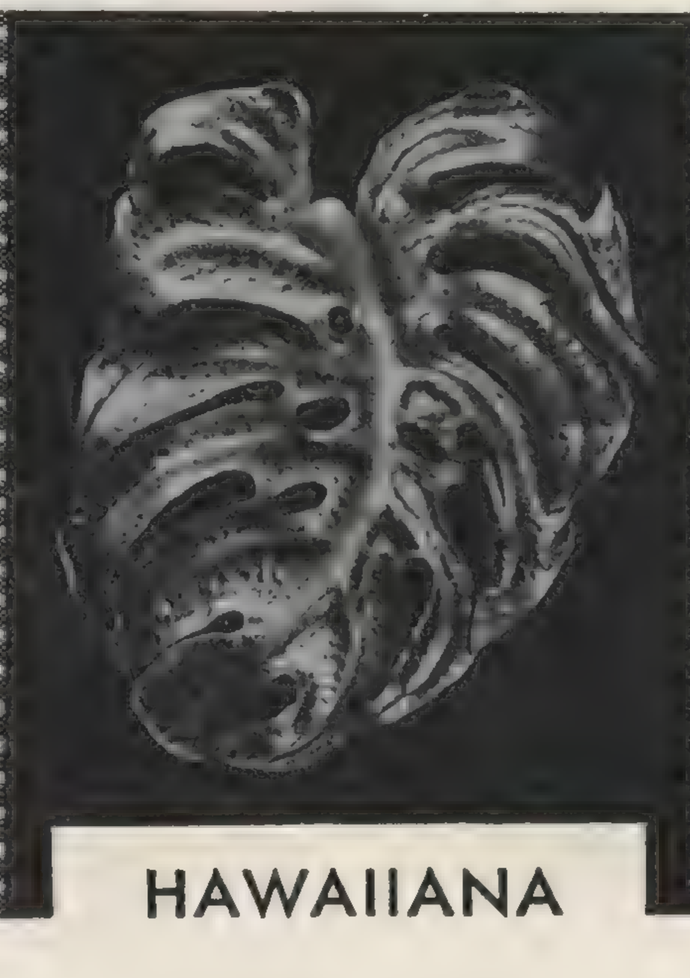
Hound...looks at beauty

The American Hair Design Institute is a far-reaching organization that by not-too-remote-control makes sure that all salons under its jurisdiction (all over the United States) carry out your own hairdressing specifications rather than have you submit helplessly to an assortment of curls you didn't ask for. It works like this: Mr. Leon, director of the institute, holds semi-annual sessions in New York with operators from all over the country. They review their mastery of the comb-and-hairpin by means of extensive lectures, moving pictures and actual practice work. Mr. Leon keeps an expert eye on each operator—sends him home to his particular salon (which might be yours) a more skillful man. James McCreery's Salon, 5th Ave. and 34th St. is one.

New and impressive visitor from France is "Le Galion." Noted name among French perfumers—news over here. Brumes (left) has a hazy, veiled scent. Gardenia has a soft but decided flower fragrance. Bergdorf Goodman carries all Le Galion perfumes. 58th Street and Fifth Avenue, New York.



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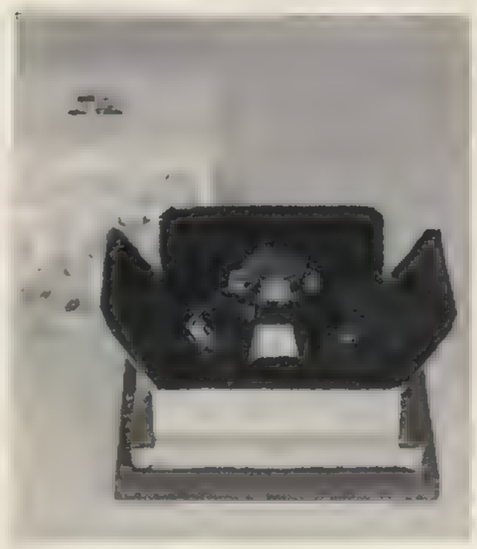

Along with a whole new collection of cosmetics and scents, Gloria Vanderbilt introduces her new perfume "Diamant Bleu." It is impressively packaged, as you can see, in a diamond-cut bottle (fashioned in France), a velvet-lined box. Its memorable scent, we are told, is the outcome of an old French formula. Diamant Bleu at the May Company, Cleveland, O.

Extravagant yearnings for your own custom-made make-up and for knowledge about pointing-up your best features can be satisfied if you visit the Eddie Senz Make-up Salon. Mr. Senz is well-known as a make-up consultant for many Hollywood studios, but he does not carry theatrics into make-up for you and me. He attempts, rather, to carry out in make-up and coiffure your own personality and your way with fashion. His "Face Spacing" theory is that an oval shaped face is the norm—and through your own made-to-measure make-up, Mr. Senz helps you to achieve a closer balance of features. Eddie Senz Salon is at 48 East 52nd St.

Jays

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THE CUTAWAY FOR OCCASIONS

From the age of elegance derives this black wool cutaway suit. The buttons are great luminous sparklers at the start of the fantail and fastening the front . . . 79.90

Sizes 10 to 16

Hound ...looks at beauty

BABCO

Perfume with a tropical flavour—in other words, Algiers by Tuvaché. Shop Hound saturated a tiny ball of cotton with the perfume. Wrapped it in a bit of chiffon and tucked it in a suit pocket. After a longish period of time the subtle blend was still there! All this apropos of Tuvaché saying that a drop or two of Algiers lasts all day. Jay Thorpe. 24 West 57th St.

HONEYMAN

A clean-cut lipstick silhouette, Shop Hound discovered, is more often than not the result of deft strokes with a lipstick brush—like this one by Elizabeth Arden (691 Fifth), available soon. It glitters like gold, is conscious of its position as a purse accessory—keeps its head on a beaded leash.

PERSIAN

Harra

. . . with scalloped collar, full sleeves and the new rounded silhouette.

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wear like old friends. Keep asking for them at your favorite

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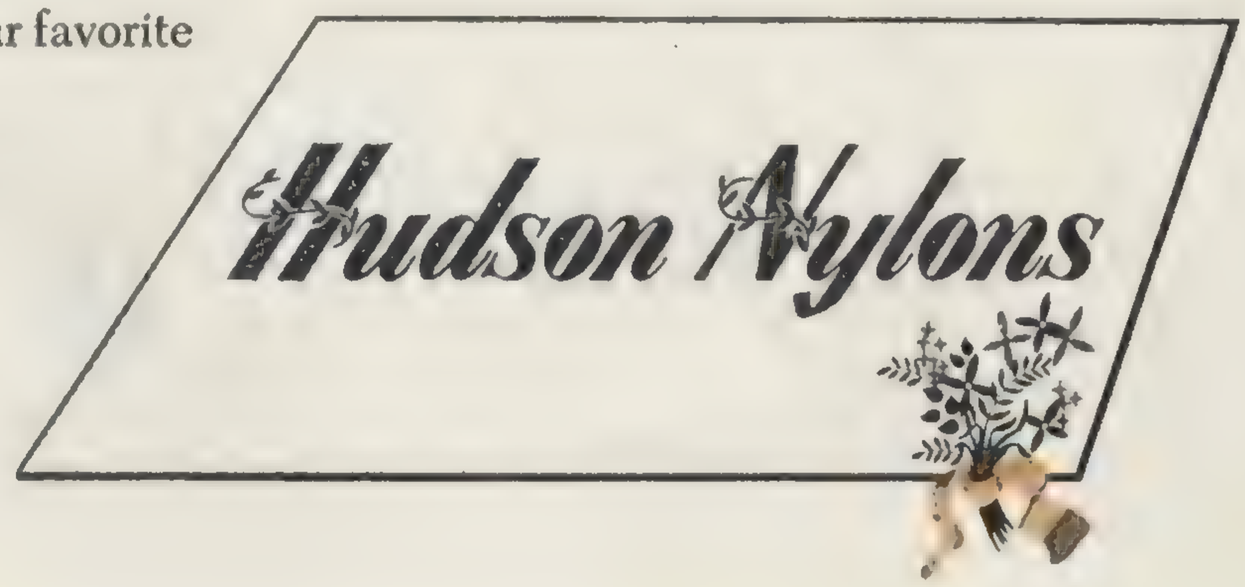

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"Cellini Bronze," new red-brown hair shade with

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*Slightly higher in the West

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vogue

incorporating Vanity Fair

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EDNA WOOLMAN CHASE
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OCTOBER 1, 1946 CONTENTS

Made-to-order Collections...and Other Fashions

Vogue's-eye view of this issue 153
Made-to-order Collections—American 154–169
Castillo's new coat silhouette 154
Fira Benenson's slim satin 155
New short evening dresses—Carnegie, Sophie 156
Czettel's pale grey taffeta for evening 157
John-Frederic's bulky look 158
Maximilian's spiral stole; Carnegie's dinner suit 159
Leslie Morris designs; Valentina designs 160–161
Muriel King's brocade taffeta evening suit 162
Sophie's lace-appliqué jacket 163
Day looks—Milgrim and Bergdorf Goodman 164–165
Short and long dinner dresses—Magnin, Adrian 166–167
The long-sweater look 168
What looks new 169
French Collections—first report 184–195
The Hooded—anoraks 200–201
Fashions—ready-to-wear 202–207
Signed with a jewel 208
Ultraviolet—a fashion in make-up and clothes 209
Young elegance—Junior Fashions 210–211
Tina Leser designs lingerie for Celanese 212–213
Make a point of gold 214
Vogue designs for dressmaking 215
Maternity suit 220

People and Ideas

The Hon. Mrs. Christian Martell and the Hon. Enid Paget 170
Miss Catherine Murray and Mrs. Alfred Vanderbilt 171
The Ballet—12 pages 172–183
Panorama of Palestine. By Marya Mannes 196–199
The Nassau house of Mr. Arthur Vernay 216–219

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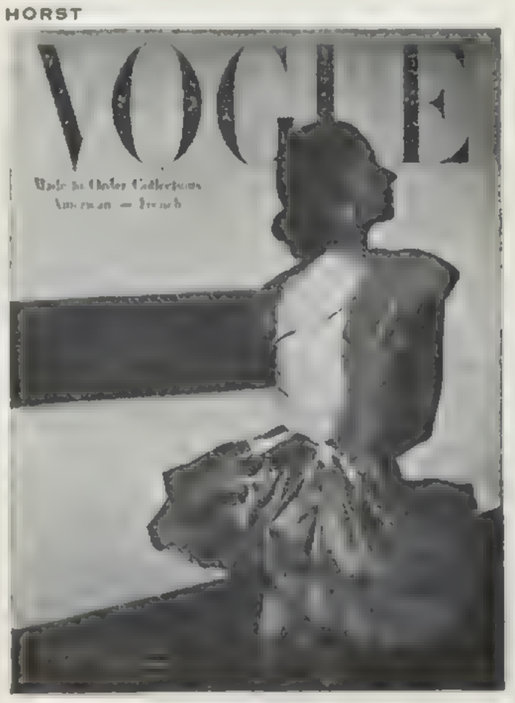
HORST



COVER: the dress...half blue, half black. Parma blue rayon satin from shoulder to waist in back; a huge Parma blue pouff bustle ties on over it when you want to add formality. The rest...a stem of black rayon crêpe. Made-to-order; Henri Bendel. Scent to heighten evening elegance...Henri Bendel's "10 WEST" perfume.

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different

tints

For the normal skin, **Beauty Balm,** to keep you beautifully powdered without that powdery look, to diffuse your rouge into color echoes of your own complexion. In White, Bronze and Muted Rose. For the sensitive or adolescent skin, **Sensitone Lotion,** to make your complexion smooth and translucent under rouge and powder. In Natural, Sun Tan and Muted Rose.

Germaine Monteil

VOGUE'S EYE VIEW

THE LONELY, DRIFTING DANCER DRAWN BY EUGÈNE BERMAN FOR THE BALLET THEATRE'S STAR PERFORMANCE OF "GISELLE"

OF

Star performances

This issue samples a new season. Raises a curtain on October-and-after, and takes a first look at some of its star performances...and what makes them shine. Vogue, this issue, samples the ballet sets of modernists Candido Portinari, Eugène Berman (the drifting Giselle, above, is his conception); these painters bring their art from salons to the stage, create the ideal dancer's landscape. Vogue, this issue, looks at star performers...dancers from five great companies, shining in the light of the spontaneous love affair between the ballet and its big, enthusiastic new audience. Vogue, this issue, samples fashion from two continents. Scans first reviews from Paris, by radio. Does a full review of American made-to-order couture...studded with international, cross-country talent. Spotlights beauties of American ready-to-wear fashion...stars to be scattered in shops across the country. Shows a gallery of first magnitude jewels, some of them to be worn in gallery groupings...starred on a played-down dress.

Castillo: new line...

bat-wing coat, slim below.

Elizabeth Arden Fashion Floor.

American made-to-order collections

On these and the next twelve pages is the Autumn and Winter report of the American couture, the more than a dozen great designers of made-to-order clothes. There is growing, in this country, a new tradition of fine design which feeds, as all good fashion must, on talent from many quarters. For the creative impulse is international, and what is known as America's own couture is actually international, cross-country. It includes the talents of Spanish Castillo (his important new coat is shown opposite); Russian Fira Benenson (her dinner sheath, shown on this page); of Mark Mooring from Texas; Czettel of Vienna; Russian Valentina; Adrian in California; and New York's Hattie Carnegie, Bendel, Sophie Gimbel; Chicago's Main Bocher, French in experience; of half a dozen others whose clothes you see in this issue. Today, in New York, these international talents are lavishly at hand. The woman who has the means, the time, and the taste can be a perfectionist in dress—and almost within walking distance of her couturier. These individual designs are not made to be copied in quantity. They are rarely duplicated even as many as forty times. Some of the fabulous materials (a special privilege of made-to-order couture) are native American fabrics; some come from overseas. Some of the signature accessories (a special pleasure of custom dressmaking) are made in New York; some are European contributions. The final result, the sum total, bears the stamp of distinguished fashion; receives, as even the best of fashions must, its final cachet from the woman who wears it, from her sense of personal style. For a house-by-house survey—an account of new uses of colour, new handling of jewels, new details that strengthen these fashions, see page 265.

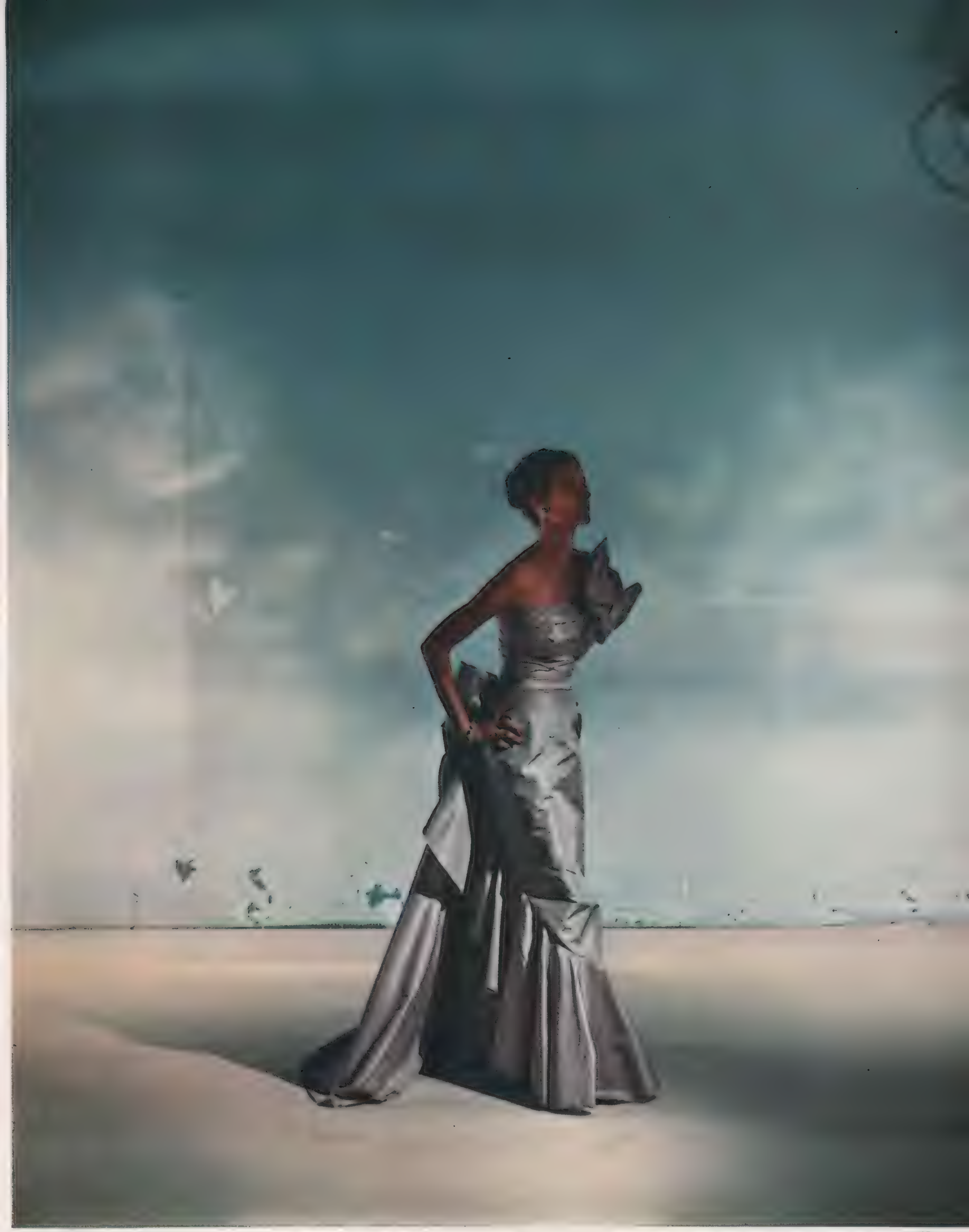
Fira Benenson: black satin dinner sheath... bodice preciously detailed, skirt side-swept, hemline uneven, sparked with a Nadja Buckley jewel. Bonwit Teller.

HORST

Hattie Carnegie makes to order
a dinner shirt and skirt (left)...
the shirt being most-naked, tucked black net;
the skirt being heavy,
tilted and bustled satin.

HORST

Sophie tailors a short, easy dinner dress (right)
...does it in a crisp smoke of lace, cuts a deep slope of décolletage.
Saks Fifth Avenue's Salon Moderne.



HORST

Czettel design: colour quiet, line emphatic as applause. Silk taffeta made-to-order at Jay Thorpe. Peggy Sage's "Heady Wine" nail polish.

John-Frederics: study in outsize...the plaid, the satchel, the huge burnoose coat

Maximilian: *spiralling stone marten evening stole*

Hattie Carnegie: *lace skirt, satin jacket*

...new recipe for a dinner suit

HORST

Leslie Morris (above) *designs for Bergdorf Goodman*

some of the nicest clothes in town—

not an over-drawn line, not an over-done detail.

And she wears her own designs

with the same quiet authority.

Here, she is photographed in an all-line

black dinner dress, a clear-brown, lapin-lined coat.

Centre: *Smoked brown with jet and black.*

Right: *Burnt umber velvet, black soutache;*

black jersey dinner shirt—sans shoulder pads.

All, Leslie Morris designs,

made-to-order at Bergdorf Goodman.

HORST

Mme. Valentina is a fine living exemplar of her own good ideas. One, this year, is a full coiffure of tulle. She wears it in the powdered colour of her moire and mousseline dress—or in black (right) with a black dress. Another idea (top), an antique necklace exhibited on a jewel-box-velvet collar.

Sophie: *short dinner suit...*
line as straightforward
as your daylight suit's.
Elegance concentrated in texture...black lace
over sapphire satin for the jacket,
heavy black satin for the skirt.
Saks Fifth Avenue's Salon Moderne.

HORST

Muriel King (opposite): *evening suit...line deliberately subordinated to texture.*
Brocaded grey rayon taffeta; the dress under the jacket bare, slim to a point
just below the hips...then flared. Stein & Blaine. The lipstick Elizabeth Arden's "Drama."

JOFFÉ

Hattie Carnegie: *Brown wool suit with an Edwardian drapery at the front of the skirt...like a bustle in reverse.*

HORST

Bergdorf Goodman: Back-tied mink jacket
over a flaring grey wool dress.
With it, a visored mink beret.

Milgrim (opposite): *Black Persian lamb*
on a leather-brown Forstmann doeskin suit.
With it, a close Persian lamb cap.

Alexandra Danilova, Ballet Russe de Monte Carlo star, in a black ball dress...the scene a sun-bleached Hollywood movie set. Thin tucks pull the skirt to its one-sided drift. Satin-barred taffeta, made-to-order by Adrian. Also at Bonwit Teller. Photographed in a 20th Century Fox outdoor set.

Tamara Toumanova, next season's première danseuse of the Paris Opera, in a bare-shouldered black satin dinner dress with a flicker of flare behind. Made-to-order at I. Magnin. Laykin et Cie. jewels. Photographed in the bright California sunshine, on an M.G.M. set.

GEORGE PLATT LYNES

What looks new...

It looks new to wear a long-bodied sweater, to draw it deeply, closely, over the hips, to let only your waistline break its line at the waist. You see it on the opposite page, photographed with what looks newest and best with it: a slouch hat in the case of medium-length hair (a slouched, smallish beret, in case of very short hair). It looks new to wear a long-bodied blouse pulled down like a sweater and with the hats named above. New to wear longer gloves with blouse or sweater.

It looks new (look how new, on page 159) to wear a shoestring stole; spiralling wide-set skins of marten. Or to wrap an enormous tweed stole over a big, black, loose-swinging coat, and lift its total bulk with steep-heeled shoes. Or to wear a black sealskin stole over a loose, full-length coat. Or to wear a stole, almost any stole. It looks new, is very new, to have a rib-length evening wrap (fur or fabric) that ties in back in a bow or bustle. It's new to wear at night a gilt-spangled cap of veiling or tulle—shaped very much like an elegant, 1890 boudoir cap, shaped very like a 1920 cloche. New, to let one big, exceptional jewel highlight a whole monochrome costume.

It looks new and wonderful to wear bare legs and suède sandals with the otherwise total cover of hood, long sleeves, deep gloves. New sandals are actually meant for autumn-country, meant to draw out a length-of-limb look. Suède sandals (ibid.) for early autumn lunches, worn with tweed suits, worn with a California air. It's new to wear ropes and ropes of pearls, longer now than choker-length and as many as Queen Elizabeth's; new to wear them in flat-lying, diminishing circles—new, post scrambled-knot necklace. It looks new, wonderfully feminine to bring your hair forward again after seasons off-the-face. Brush it from ear to ear in a partless arc, or into a soft half-halo. Or have it coiffed into soft ear muffs or a dip over the brow—the look should be more hair than hairdresser. It looks new to wear a manipulated felt hat that follows the contours of the face as closely as a coiffure, and shows the least-little tufts of your hair. Particularly new if the hat is blue-white felt and everything else you wear is black. And it's new to wear a fine-filmed nose-veil: it's mascara, if very black.

It looks new to have a short dinner suit cut just like a day suit, but in ball-dress material: heavy satin, damask, or satin with crisp lace appliqué. It looks new at five o'clock to wear a fur-bordered hood with dangling diamond or rhinestone earrings peering out from under cover. New, at eight o'clock to wear a brown velvet dinner dress. New, after noon, to have braid and tassels on suits—a rich crust of passementerie. New, now that jewels are often a single highlight, to let that jewel be a beautiful stone-paved compact—to have it on a table top, inches from your hand, and see how much of a costume-jewel it becomes. It's new, it's the ankle-strap principle, but more feasible for some legs: the shoe strapped with a gilt ankle-chain. By Edouard, see page 156.

It looks new and young to have a neat little checked suit, quite classic until the neckline, where it's scooped out in a lowered, round curve. To wear it bare of jewels at the throat, but to collect in one area *near* the neckline a little gallery of antique stickpins. An emerald fly, a tiny coral face, a diamond star, for instance. It's new and young to wear an important hat, full of the elegances of ribbon and plume—to let the head be the whole show; to wear a keyed-down dress. It's new to wear parchment coloured gloves crushed down into a bracelet of glove. It's new to make a jewel of a beautiful handmade blouse, a thin white linen one hand-embroidered in Paris.

The Sweater Look...(opposite) a long-bodied sweater drawn over the hips, with nothing, to break its line at the waist, a turned up cuff at the hips. Of black pure wool, designed by Groblue. The hat: a slouch hat of grey American broadtail. The shoes should have medium-high heels. Hat and sweater at Lilly Daché.

JOFFÉ

The Hon. Mrs. Christian Martell and the Hon. Enid Paget

These sisters from London are the daughters of the Lord Queenborough and the late Lady Queenborough, who was Edith Starr Miller of New York. Mrs. Martell served with the R.A.F. and with the French Air Force. Her sister was also in the R.A.F. and, later, with the American Red Cross in London. Mrs. Martell's dress is by Norman Hartnell; Miss Paget's is pailletted black. Both at Bergdorf Goodman.

HORST

Miss Catherine Murray and Mrs. Alfred Vanderbilt

These sisters from New York are the daughters of Mrs. John F. Murray of New York and Southampton, and the late Mr. Murray. Mrs. Vanderbilt, who was Miss Jeanne Murray, was a Red Cross worker during the war. Miss Catherine Murray was a Nurse's Aide at Lenox Hill Hospital. The sisters are photographed here in just-pink ball dresses by Howard Greer; Lord & Taylor. Miss Murray's is tulle; Mrs. Vanderbilt's, ballet-length marquisette.

EUGENE BERMAN, MASTER OF DÉCOR, RE-DESIGNED "GISELLE" FOR BALLET THEATRE: HERE THE ROMANTICIZED SECOND ACT SET.

BALLET

Now the "pleasure of the people," its great season has started....

This is the curtain to twelve pages of new designs, of extraordinary dancers.

BALLET *(cont'd)*

NATALIE KRASSOVSKA, GENTLE BEAUTY, LYRIC BALLERINA: LEON DANIELIAN, YOUNG CLASSIC DANCER, FAMED FOR HIS GRANDS JETÉS: BOTH OF THE BALLET RUSSE DE MONTE CARLO—HERE, IN "LES SYLPHIDES."

American season *This is America's biggest ballet season. In New York right now, more steps are being taken* sur les pointes *than in any other city outside Russia. Great choreographers have planned them; great artists and designers have set the stage. There are enough stars to furnish a new heaven; they come from all over the earth, St. Petersburg to Portland, and dance in every tradition. There are classic ballets with new spins of interest, and an extraordinary number of new ballets that look like sure classics. The United States now has three major ballet companies, and a sparkling spate of minor ones, with the famous French "Ballets des Champs-Elysées" due to arrive in the spring.*

Largest, most imposing and most complex of the three big ballet groups is The Original Ballet Russe—a direct descendent of Diaghilev. For the past five years this company has been on tour in Latin America. It returns to this country wearing its own fine jewels—Rosella Hightower, André Eglevsky, and George Skibine; has borrowed others from the Ballet Theatre, inherited a few from the late Ballet International; and has the occasional brilliant adornment of guest-stars Alicia Markova and Anton Dolin. The Original Ballet Russe comes back on the scene with the grand jeté of a repertoire of some hundred and fifty ballets. Among them is the enchanting new "Camille" (sponsored by the Ballet Associates), and two ballets new to the United States: "Cain and Abel" and the Brazilian "Yara," with décor by Candido Portinari. More than any other troupe, The Original Ballet Russe keeps the discipline, flavour, classic charm of the Imperial Ballet of the 90's.

Youngest of the three major companies is the Ballet Theatre, which took itself triumphantly to London last summer. Now eight years old, the Ballet Theatre is just what it wants to be—very American. *(Continued on page 317)*

THREE OF THE MOST BRILLIANT YOUNGER STARS: NORA KAYE, DRAMATIC DANCER TURNING CLASSICIST; ALICIA ALONSO, CLASSICIST TURNING DRAMATIC—BOTH OF THE BALLET THEATRE; ANDRÉ EGLEVSKY, PREMIER DANSEUR OF THE ORIGINAL BALLET RUSSE; FAMED FOR HIS GRAVE, SLOW-MOTION GRACE. IN LONDON LAST SUMMER THESE THREE DANCED TOGETHER, TO THE TUNE OF FABULOUS SUCCESS.

PENN

ALEXANDRA DANILOVA, ONE OF THE GREATEST BALLERINAS OF OUR TIME; FREDERIC FRANKLIN, EBULLIENT PREMIER DANSEUR; BOTH OF THE BALLET RUSSE DE MONTE CARLO.

IGOR YOUSKÉVITCH, BALLET THEATRE'S PREMIER DANSEUR, CLASSIC, VIGOROUS; SHOWS IN "FANCY FREE" A DEVIATING TWIST TO COMEDY.

MARIA TALLCHIEF OF THE "MONTE CARLO," A CRISP, FORTHRIGHT YOUNG DANCER, NOTED FOR HER PRETTY "POINTES," FOR HER FAIRY IN "LE BAISER DE LA FÉE."

YUREK SHABELEVSKI, ALMOST ALL THINGS TO THE NEW BALLET FOR AMERICA—CO-FOUNDER, HIGH-SPIRITED PREMIER DANSEUR, CHOREOGRAPHER OF THREE OF ITS SEVEN NEW BALLETS.

MARIE-JEANNE, BRIGHT YOUNG PROMISE OF THE "MONTE CARLO," HAS A SPECIAL, ETHEREAL STYLE, A FAST, FASCINATING FOOTWORK: HERE, AS HARLEQUIN IN "NIGHT SHADOW."

ROSELLA HIGHTOWER, PRIMA BALLERINA OF THE ORIGINAL BALLET RUSSE; IMPORTANT YOUNGER STAR IN "GISELLE" WHERE HER TENDERNESS AND HER TECHNIQUE MEET.

GEORGE SKIBINE, THE ORIGINAL BALLET RUSSE'S HANDSOME DANCER, FLUID AND FLEXIBLE—LYRIC IN "LES SYLPHIDES," PASSIONATE IN "PRINCE IGOR."

LEONIDE MASSINE, GREATEST LIVING CHOREOGRAPHER-DANCER; EIGHT OF HIS BALLETS ARE IN THIS AUTUMN'S REPERTOIRE; BALLET FOR AMERICA DANCES HIS NEW "ARABESQUES."

PENN

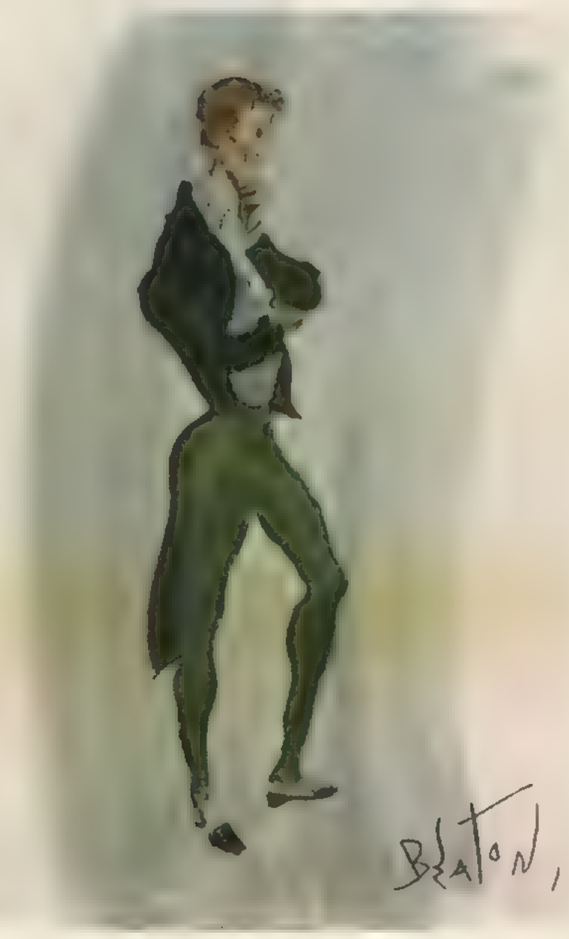
BALLET *(cont'd)*

"CAMILLE" COSTUME SKETCH BY BEATON

ANTON DOLIN, MARKOVA'S GREAT PARTNER—HIS STRENGTH A FOIL FOR HER FRAGILITY

COSTUME FOR ROSZIKA SABO

CAMELLIA-BANKED COSTUME FOR MARKOVA



DANDY-SUIT FOR ANTON DOLIN

"Camille" becomes a ballet. La Dame aux Camélias, *who loved, sickened, and died a century ago in the Dumas-fils novel, has come to lovely life again—this time,* sur les pointes. *In the new "Camille," now given its New York première by The Original Ballet Russe, Alicia Markova lends her rare, wrought style to the stricken demi-mondaine; Anton Dolin is Armand Duval, Camille's lover. Young John Taras (who was responsible for last season's "Graziana") did the choreography, dressed it in a silk swirl of Franz Schubert music. Cecil Beaton designed the witty, sentimental costumes and sets.*

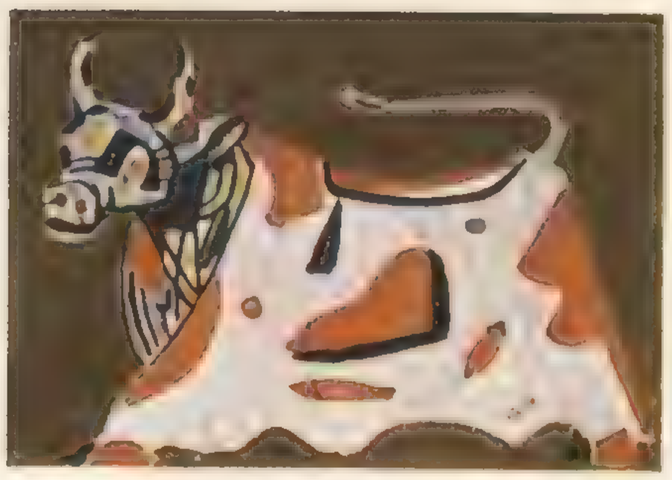
OPPOSITE: ALICIA MARKOVA, WHO NOW DANCES THE IMMORTALLY MORTAL CAMILLE, IS PHOTOGRAPHED HERE IN A CLASSIC TUTU, IN ALL HER GRACE

PENN

PORTINARI PAINTED THESE ALLEGORICAL SETS FOR "YARA"—
THE WASTE LAND OF DESPAIR, AND THE ARCH OF HOPE.

Brazilian Ballet-"Yara" *The great Brazilian painter, Candido Portinari, like other great moderns has designed the sets and costumes for a ballet. His new "Yara," danced by The Original Ballet Russe, looks like a crowd of his canvases come to life, quickened by his primitive sophistication, signed by his strange, strong colours. The libretto is a thread of Brazilian folklore involving the veering loves of the Water Goddess Yara and the Sun God Guaracy, and the cycle of flood, abundance, drought, desolation in the land. On this ancient allegory, Portinari hangs five brilliant sets, dozens of blazing costumes—a documentation of the traditional deep-country Brazil, of carnival and wedding in the good times, of funeral and of mourning in the bad.*

OPPOSITE: PORTINARI COSTUME SKETCHES FOR "YARA."
NOTE THE FESTIVAL BULL, AND BLACK-FACE BRIDE AND GROOM.



BALLET

(cont'd)

"LES AMOURS DE JUPITER"—JEAN HUGO'S MAQUETTE FOR A RARE DOMESTIC SCENE WITH JUNO

ETHERY PAGAVA, THIRTEEN YEARS OLD, DANCES LIKE A GREAT BALLERINA, DANCES LIKE A HAPPY CHILD

A JEAN HUGO MAQUETTE FOR "LES AMOURS DE JUPITER." ON STAGE: JUPITER, EUROPA, LEDA, DANAË, GANYMEDE

New ballet in Paris *The great news, and good news in French ballet is Roland Petit's "Ballets des Champs-Elysées," a fresh batch of dancers whose average age is under twenty, whose average style is very high. Two of the best of them are shown here; New York may see them next spring. Ethery Pagava is the shining sliver of a child who dances Ganymede in "Les amours de Jupiter," a lesson in love based on Ovid, with extraordinary sets and costumes by Jean Hugo. In Jean Cocteau's raging new ballet about love and death in a garret, "Le jeune homme et la mort," Jean Babilée is the magnificent young man.*

OPPOSITE: IN "LE JEUNE HOMME ET LA MORT," THE NEW BALLET ON A THEME BY JEAN COCTEAU, TWENTY-YEAR-OLD JEAN BABILÉE DANCES THE YOUNG MAN

14

RAWLINGS

FOR THE FIRST TIME—COLOUR PHOTOGRAPH TRANSMITTED BY RADIO

PARIS

First reports from September Paris collections

Paris collection news divides itself into two sharply different schools of thought: the narrow or moderate line which marks all of the collections, appears in suits, coats, many day dresses, some evening dresses. And departing from this line—the prodigiously bulky coats at many houses, the enormous sweep of evening dresses everywhere, the great evening mantles at Lelong. It is interesting to realize that once the barriers between nations are down, fashion ideas become international again; apparently all the great designers of the world are interested in some sort of back movement; in the tiniest possible waistline; in a new, feminine softening of the shoulder; in non-exaggerated skirt lengths—and in making women look beautiful. Special points in Paris now are: the wrapped-up look with coat held around the hips. Backward décolletage; backward necklaces on dinner costumes. Watteau colours, soft and subtle greys with yellows, greys with grey mauves, pompadour pink, grey sky blues, grey with faded brown, with pressed-leaf greens. Dropped shoulders, nature's own; dropped shoulders, softly extended. Cut velvets, brocades, pure silks and satins. Balenciaga's bolero costumes; Balmain's elaborate afternoon dresses. Piguet's spiralling costumes with geometrically related skirts and pointed capes. Lelong's one-buttoned, deep armhole suits—1912 flavour. As for hats, the beret is the one idea which permeates everywhere. Beaver felt is the favourite hat material; aigrettes are an important part of Paris hat life. Hoods and hooded coats are as beloved in Paris as in America; and there are, in every collection, details of design, details in accessories that are the breath of life to the Paris couture. More about these in October 15 Vogue.

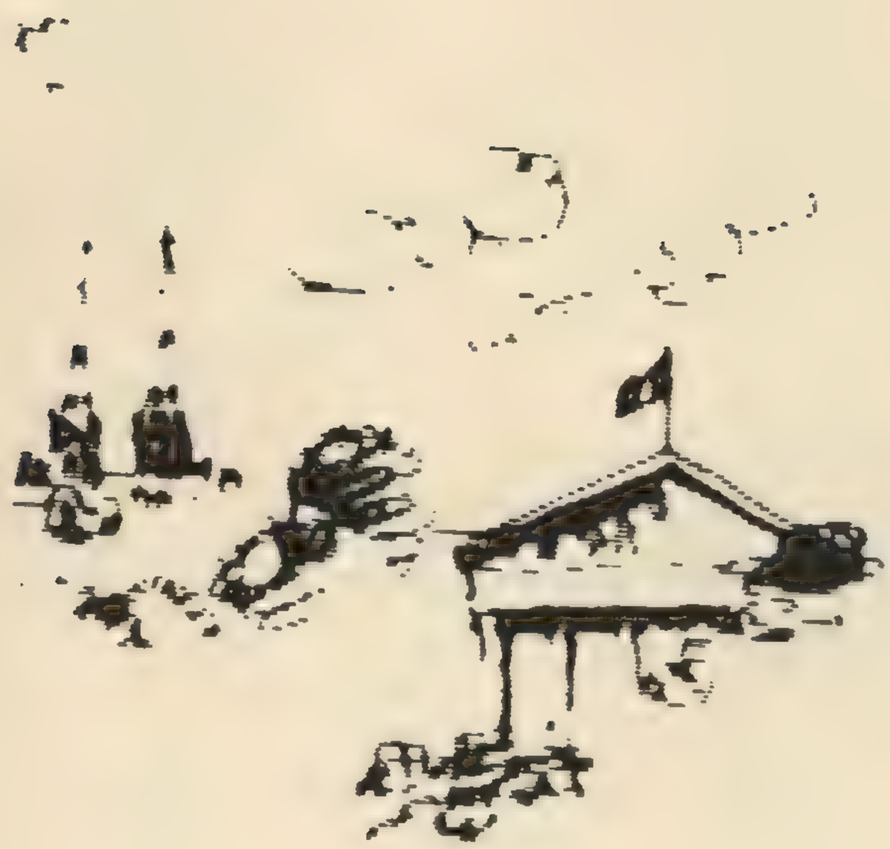
Draped back (right): *Short dinner dress by Lelong, in which neckline, necklace, and skirt-drapery are swung to the back in deep loops. Of black wool crêpe. In the U. S. A., at Bendel; I. Magnin.*

Night mantle (opposite): *Watteau colours, news at Lelong. Grey faille robe, heavy black velvet lining, folded-back sealskin collar.*

Dropped shoulder, nature's own. *This is the Paris shoulder shown in collection after collection, the sleeve that slips past the shoulder without a shoulder—and in the case of this bolero, without padding. From Balenciaga and his bolero-conviction comes this shortest jacket in Paris. Of black wool with deep black sealskin cuffs on its elbow-short sleeves; a sealskin collar. Worn with a long-sleeved black wool dress. Feathered black pillbox.*

Dropped shoulder, extended softly. *This is the Paris shoulder, sloping, cut all of a piece. But Schiaparelli—whose entire collection shuns shoulder pads—draws out the area from arm to arm with a series of deep tucks, the look of collar upon collar and of little continued collars on the sleeves. She cuts into the soft slope of her silhouette with a carved in waist. Here, her black wool day coat. In America: Lord & Taylor.*

Curved and padded. *Hip-padding moved back into bowler-shaped bustle, smoothed beneath a close-pared suit by Schiaparelli. Sketched beside the suit is what makes its waistline: a wide, indenting corselet belt. The suit is of wool; geranium-red jacket, black skirt. Point: the four-in-hand tie scarf. In America, at Russeks; I. Magnin.*



Wrapped and straight. Everywhere in Paris—big, wrapped coats, wrapped over at the side, wrapped under the hips, tapering like a triangle on tiptoe. This one, Lelong's black wool enfolded at the shoulders in a fringed shawl collar.

Spiral skirt, accordion pleated. *This, Balenciaga's. A black sheer wool dress for late day, with everything about it to make it elegant. The skirt and its hundreds of close-curled pleats. The bolero with its thick crust of gold embroidery. The skin-tight midriff, its width. The velvet pillbox, the aigrette.*

Spiral skirt, pointed cape.

This is Piguet's—the skirt, a black woollen coil with hip pockets placed at two levels. The high-collared cape is black wool and bands of astrakhan, slung backwards into points. The hat, a spire of astrakhan by Paulette.

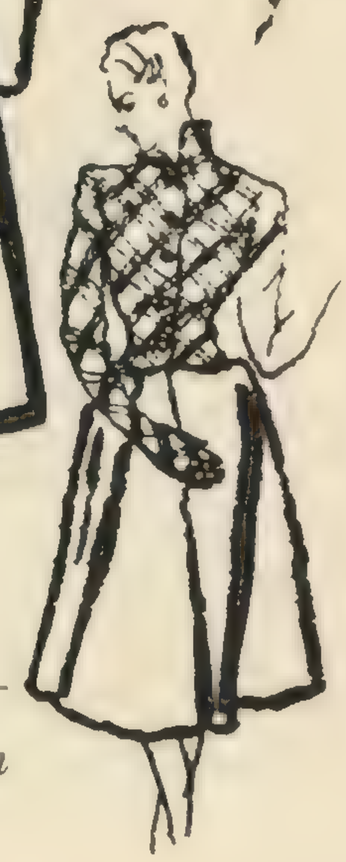
Coat bulk, suitcase pockets—Schiaparelli

Coat bulk, scarf twist—Grès

Soft shoulder, soft extension—Grès

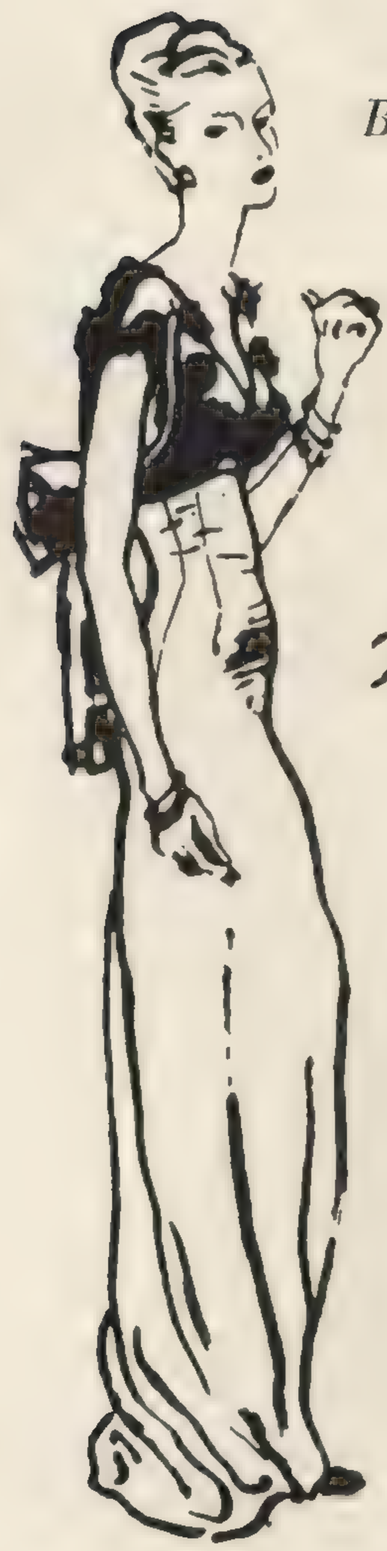
1912 suit-look—Lelong

Barrel coat, black sealskin—Paquin



Fur with cloth—Balmain

About the above...Schiaparelli's loose coat, grey wool with fox collar. Pockets are overnight cases. Grès's black wool suit: dropped shoulders, a layer of collars with a velvet one sandwiched between. From Grès, the bulky coat of coppery wool with slits for tails of the twisted green-and-brown scarf. Paquin makes a barrel coat of black sealskin, long-torso length. Round-sleeved, double-breasted. Balmain's use of cloth with fur: sealskin skirt, bolero; plaid bodice, sash. In America: Jaeckel. Lelong's suit, 1912 flavour. Grey wool, loose-sleeved, tight at hips. In America: Bloomingdale.



Back-tied bolero-dress—Balenciaga

Bare-top—Molyneux

Sweater top, tulle skirt—Balmain

Tight ankle-skirt, one shoulder bare—Piguet

Ankle-skirt, dotted tulle—Lelong

Further Facts...Balenciaga's stopper: white sheath, back-tied bolero studded with real diamonds. Molyneux's bare-shouldered dress, black taffeta touched with white eyelet. In New York: Bendel. From Balmain, a grey silk jersey sweater-top, huge skirt of shaded grey tulle. Feathered pillbox. Piguet's ankle-skirt of black wool with a draped velvet bodice that bares one shoulder and hides the other. Worn with it: a dog collar high under the chin, a Paulette pillbox spilling yards of tulle. Lelong's ankle-skirt of dotted tulle with pleated underslip, velvet bodice. In America: I. Magnin.

Paulette's visor beret; in America: Altman; I. Magnin. Schiaparelli's gilt-touched evening shawl. Lelong's collar-suit worn with Legroux's stove pipe hat. Schiaparelli signs her suits with scarf-ties. Paulette's brimmed beret; in America: Henri Bendel; I. Magnin. Her boater; Bergdorf Goodman. From Grès, brown woollen domino cloak. Piguet's lace coif: folded square worn points faceward. *New wrapped coat* (opposite): *Cut forward from beneath the hips, wrapped even more so, this cocoa wool coat with black rolling shawl collar; Jeanne LaFaurie. Sealskin hat. Maud Roser.*

RAWLINGS

New wrapped coat, new length, new designing house—Jeanne LaFaurie

Back drop for trouble... a panorama of Palestine

Notes and photographs by Vogue's correspondent in Palestine

MARYA MANNES

In all the aggravations and polemics of the press about Palestine nobody has bothered to tell what the country itself is like: how it looks and feels, what impact it has on an outsider who comes to Palestine with an open mind and receptive eye. This condition, incidentally, is hard to come by in America where opinion has been so loaded and pressure so exerted by different elements that any temperate evaluation has been made virtually impossible. This is an attempt then at an objective description of a small country which is now the seat of great tension. It must of necessity, too, be a personal report, since the visit was brief and certainly inadequate as a basis for a treatise on the Palestinian problem.

You get to Palestine best by Egyptian airline plane from Cairo to Lydda, which takes about two hours. Flight over desert is nothing new to thousands of men in this war, but to me the pattern of the desert is magnificent, with that special pull inherent to any part of the world that is still lonely and wild. In the middle of this rippling yellow floor is an irrigation ditch which you can not see until you are almost over it. That is the Suez Canal, but so deceptive is altitude in the desert that until you see a cruiser moving down it with plenty of water to spare you would give the ditch about twenty yards across. The concentrations of British military and air equipment near its exit to the Red Sea give some indication of the ditch's importance. From the air these bases seem at full war strength.

When you hit green, you hit Palestine, and you know then why so many people want it. The fertility of that coastal strip is balm and riches after the sterile desert.

Lydda is a small town, important chiefly as an R.A.F. base for the Middle East, now heavily equipped and guarded. The ride from the field to the hills of Jerusalem takes an hour, and the first thing you notice is the sky. I have seen many skies, but nothing can touch the uncanny purity of the Palestinian blue. It has some of the quality of a good cyclorama in the theatre—an intense luminosity that borders on the mystic. Against this cyclorama lie the barren hills of Jerusalem—again, purer in outline, more mystic in contour than any hills anywhere. On the sides of the terraced rocky slopes are the Arab villages, protectively coloured, clinging close. Aesthetically at least there is no question that they belong there.

The Jerusalem you enter first is intensely modern—not bad modern on the whole, since most of the white rectangular buildings are simple in form and surface. The façades of all the important ones—Post Office, Police Headquarters, Administrative Departments, et cetera—are obscured up to the first floor by thickets of barbed wire in front of which stand the Arab Palestinian police, made taller and darker by their astrakhan caps. All the signs in the Jewish quarter are in both Hebrew and English. A number of Jewish shops and restaurants have been closed since the boycott by British troops. Those shops still open have little attraction, seemingly stocked with the cheapest kind of wholesale merchandise. Only the book and camera shops have quality, especially the latter *(Continued on following page)*

THE MOUNT OF OLIVES—HERE, WHERE CHRIST WAS BETRAYED, STAND "NEW PALESTINE'S PROUDEST ACHIEVEMENTS," A HANDSOME HOSPITAL, A VITAL UNIVERSITY

A SENTRY (LEFT), A WALL OF BARBED WIRE—
UBIQUITOUS GUARDS AGAINST TERRORISTS

(ABOVE) THE BLEAK BEIGE HILLS AROUND JERUSALEM—
BARREN COMPLEMENT OF THE FERTILE COAST

Palestine *(cont'd)*

where you can get any kinds of German cameras and optical goods at a price.

The ill-fated King David Hotel was the social focus in town until the destruction of one wing forced the Secretariat to move into the body of the hotel itself. Now everyone hangs around the Eden, which is actually more central; a clean, modern, rather genteel hotel populated by wealthy Jews, foreign correspondents and members of the Jewish Agency, whose press room is on the mezzanine.

LIKE everything else in Palestine, the Eden is expensive, although the basic charges are not exorbitant, the flurry of extras inflates the final price. But the Eden has virtually a monopoly now that the King David is out of the running and you're lucky to get a bed at all and eat clean food and drink the good Palestinian beer, even if it does little to relieve the heaviness and tension of all the talk about you, and of the very atmosphere itself.

The more you see of Jerusalem proper the more convinced you are that the spirit of Christ lives elsewhere—on the slopes of Mt. Scopus, under the olives, in the frighteningly beautiful ranges framing the Dead Sea, in the far hills of Moab, even on the untenanted shores of the sea. For the Jews, the Arabs, and the British have together made the city of Jerusalem a graceless place. In some mysterious way the new city lacks all savour. The show spot of the town, the King David Hotel, may have been handsome inside before its violent injury, but outside it represents the worst in Palestinian architecture, largely because of its surface of rough yellow blocks and its fussy fenestration. Only the outskirts of Jerusalem are really attractive—small modern white villas set among cedars and flowering bushes and swept by a gentle wind from the hills.

Jerusalem is now of course in a highly abnormal state, and residents insist it is a nice place to live in days of calm. *(Continued on page 250)*

THE WAILING WALL (TOP), LAST REMNANT OF THE JEWS' RUINED TEMPLE, SYMBOL OF THEIR MISFORTUNES

(BELOW) FROM A MODERN TEL AVIV APARTMENT HOUSE JEWS WATCH A SEARCH FOR ANCIENT TROUBLERS, TERRORISTS

OLD JERUSALEM (TOP), A RICH CONFUSION OF CHURCHES, MOSQUES, SYNAGOGUES, OF HOVELS, AND BLOWING DUST

(BELOW) HAIFA, BEAUTIFUL PORT, UGLY PROBLEM—HERE ILLEGAL IMMIGRANTS TRY TO ENTER PALESTINE

The Hooded...

Here are four versions of the coat and the *anorak.**

News because they look all-of-a-piece;

because black camel's hair-and-wool

is used to make an all-day coat.

Nice because they can part company

when you'd rather wear a hat.

Carolyn Modes coat; black camel's hair-and-wool.

Freiss design. About $115. Arnold Constable; Mandel Brothers.

* Eskimo for hoods

Above, a brass-buttoned black coat, cut to curve.

By Jo Copeland; camel's hair-and-wool.

$165. Saks Fifth Avenue.

Worn with it, a sealskin anorak* and muff.

Right, a short copper-coloured wool coat;

Persian lamb margins. $265.† The fur-banded anorak,* $70.†

Far right, a short, flame-red wool topcoat

with its own pure Eskimo Lynx anorak.* $335.†

Both coats, Lord & Taylor.

† plus tax

BALKIN

JOFFÉ

Beige wool dress, with the new look of a suit.
By Herbert Sondheim; $70. Franklin Simon.
You might wind it in fur;
Russian sable scarf, from Esther Dorothy.

Ready now...

21 fashions of 1946

The growing tradition of good design is visible, this year, in every quarter of American fashion. Visible on these and the next four pages, in a glean of fashions that were designed to be duplicated; but to keep, each time, a highly individual look. Which, of course, is where you come in. For ready-to-wear clothes are never literally ready to wear. The final meticulous fitting, and the accessories after the fashion—tight jersey hood or feathered crown, enormous muff or polished little bag—are all up to you, and add up to you.

Dress with the new long, taut tunic;
of brown-into-beige jersey. By Herbert Sondheim;
$60. Bergdorf Goodman. Hooded, gloved with beige.

Facing page: *Suit with the new cutaway coat; glen plaid Hockanum wool. By Larry Aldrich; about $60. Saks Fifth; Harzfeld's. Added: enormous beaver muff.*

Dinner-suit with a new jut-out, cut-out peplum.
Black wool. By Adele Simpson; $135.
Altman. Added: dinner hat—a sheaf of feathers.

1946 *(cont'd)*

Grey suit, beautifully collared with black Persian lamb. Forstmann wool flannel. By Samuel Kass; $295. Bergdorf Goodman.

Black rayon damask dinner dress, slim as a reed, straight to the ankles; even here, the covered look of a suit. $125. Henri Bendel.

A thousand sequins, sum and substance of a theatre dress like a black diamond. By Ceil Chapman; $90. Jay Thorpe.

Black silk faille suit, for luncheon-on. By Mildred O'Quinn. $185. Saks Fifth. Added: pearls, white feather helmet.

Suit-like town-dress of brown tweed. By Samuel Kass; $125. Saks Fifth. You might add a stiff felt helmet-hood.

The longest jacket, of purple Ducharne wool; $110. Beneath it, wool skirt and rosy rayon crêpe top; $95. By Louise Barnes Gallagher. Bonwit Teller.

Beautiful covery for winter dining: black Catoir peau-de-twill (rayon twill satin). By Trigère; $220. Bonwit Teller. Added: collar of many pearls.

Beautiful bareness for winter dancing: black rayon net, wheeling with sequin-circles; little cape to film bare shoulders. $135. Russeks.

Afternoon-on suit: slim, peplumed-out. Black rayon taffeta marked with white. $35. Altman. White gloves; plumed, veiled little hat.

JOFFÉ

Bare-shouldered evening sheath, crossed and held by an outsize "decoration." Black, brown, blue rayon satin. $125. Lord & Taylor. One big jewel is enough.

Classic for city, country, en-route: pure wool, dark blue suit. $80. Capri design. Altman. Red and blue jersey blouse, knotted cap, soft pouch bag.

Great-skirted ball dress: bare shoulders framed in a pink-lined (and, possibly, jewelled) fichu. Black Hafner rayon satin. By Ben Reig; $215. Lord & Taylor.

Afternoon dress of soft black wool; its snug bodice spiralled with braid. Capri design; about $50. Milgrim. Added: veiled toque and muff of Persian lamb.

Suit with the look of a dress; grey wool, buttoned high. Joseph Halpert design; $60. Lord & Taylor. More grey: knitted cloche, jersey gloves.

Autumn-day dress of green wool, about $70; plaid jacket of John Barr wool, about $125. Hattie Carnegie. Added: shoulder-hung umbrella.

Short black for dinner; bare-shouldered, bare in back, with a white chiffon yoke. Of Onondaga pure silk; by André d'Aulan. $125. Milgrim.

Dip-skirted suit of black Verney rayon faille. Above, for dinner; under the jacket, full-evening. By Ceil Chapman; $50. Altman. Shallow satin turban.

JOFFÉ

Signed with a jewel

How you wear your clothes is a matter of design. Where you place emphasis. A jewel can do it. Can highlight hat, dress, and company. Can make your personal point. One jewel like this...gold spun fine as tulle, sprinkled with diamonds, meshed into a butterfly bow. One of the first designs of a collaboration of fine French jewellers...handmade in France, set in this country. At Van Cleef & Arpels.

JOFFÉ

Signed with a colour

Opposite: *The suit is grey flannel. The highlight...Ultra Violet... Revlon's new colour for lips and nails, pitched redder than the prima facie violet of the hooded jersey. Suit: about $150. Hooded wool jersey blouse, $70. At Altman; Marshall Field; Neiman-Marcus.*

BLUMENFELD

MISS ISABEL BRYAN,
daughter of
Mr. and Mrs. Emery Bryan,
of Locust Valley, Long Island,
who made her début
in September at the Creek Club,
shows the new young formality
in débutante fashions
in this flattering hat
of smoke-coloured felt,
black-flowered.
$18. Saks Fifth Avenue.

New look of young elegance

YOUNG ELEGANCE IN A HAT
Opposite: *The hat, poke-bonnet*
with a froth of ostrich plumes.
$20. A Junior Reichman.
The background, low-necked dress
of beige jersey. Doris Dodson.
About $14. Oppenheim Collins;
Frost Bros.; Stix, Baer & Fuller.
Dorothy Gray's new lipstick,
"Vintner Red."

ELEGANCE. A word meaning grace, polish, accomplished chic. A word we think so well of that we think twice before using, and now use—almost for the first time in describing a young fashion—for a very beautiful new young look. The look is a hat. A milliner's hat, with ribbons or veiling or ostrich feathers or flowers. The kind of pretty hat you expect in summer, but that looks new for the young above a winter table. We showed you the first stirrings of this fashion in the September 1 issue: hat with pared-down suit. Now we show its after-five life: elegant hat with everything else simplified, simplicissimus, as in these dresses with scooped neckline, covered arms, no necklace. Proportioned this way, the played-down dress, played-up hat still hold to the polished simplicity of little-grey-suit-young-beret. Note: you'll find, as we show more and more of this look throughout the winter, that the cost of an elegant hat can at times equal the cost of a dress. But that it can, if it's well-chosen, even-up in terms of importance to your wardrobe.

The new private life of jersey

Strapless nightgown, designed to fit and to stay fitting. Made in pink and grey. About $10.

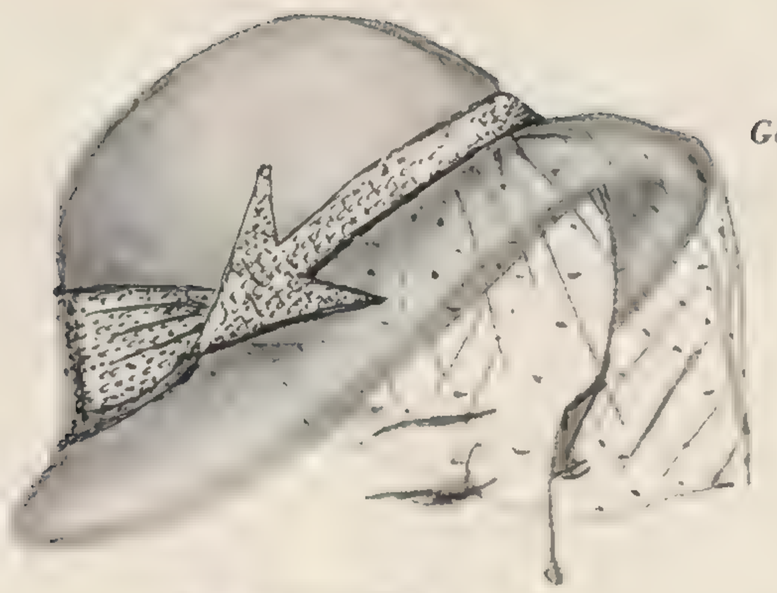
RAWLINGS

Empire nightgown—high-waisted, ruffled. Improbably demure as a sleeping child. In baby colours. About $13.

Strapless slip: new necessity for new décolletage. Lightly boned, close-fitted top. Black, white, blue. About $10.

Two-part nightgown that follows every move, every figure; reversible-skirted. In, for instance, copper-and-blue. About $15.

Here is a new departure in private living...clothes for off-scenes, for under-cover, made with all the good looks and good reasons of dresses, made by a dress designer. Tina Leser planned these sleeping-quarter costumes with the same forethought and functional beauty of her outdoors clothes...made them to serve the purpose of behind-doors clothes: to fit, to be relaxed, to underline...made them in delinear, glad-to-please jersey...made many of them in extraordinary modern mixed pastels. Designed for the William Carter Company in Celanese rayon jersey. At Bonwit Teller; Marshall Field; Filene's.

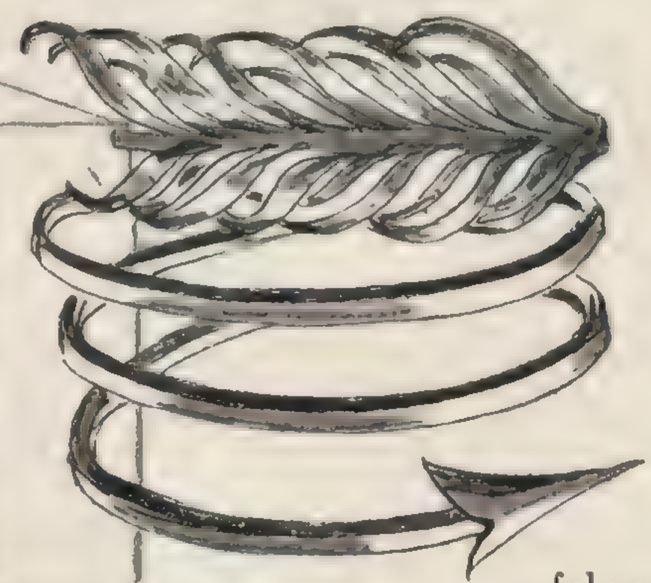


Gold felt cloche, with an arrow band. $45.

Gold umbrella of Skinner rayon satin. $22.

Make a point of gold

*Golden arrow for your wrist. Bracelet; $25.**

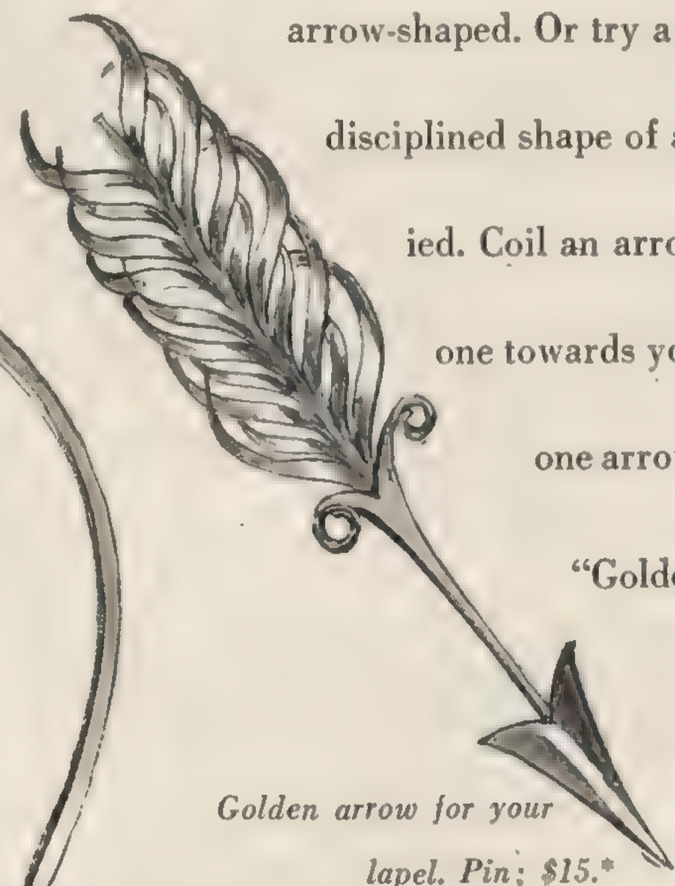


Try a gold accessory with autumn agate colors, with a dark suit; an earth-tone coat. For your head, a cloche in a wonderful new gold tone, with a golden-mesh arrow band, a little eye-veil. Over your shoulder, an umbrella, with a gold suède strap, arrow-shaped. Or try a touch of gold in hand, a bag with the disciplined shape of a perfume-box from which it was copied. Coil an arrow around your wrist or throat; point one towards your heart; but take a hint from Cupid; one arrow is effective, two may cause confusion.

"Golden Arrow" accessories (and make-up to-go-with) by John-Frederics; also at Bonwit Teller.

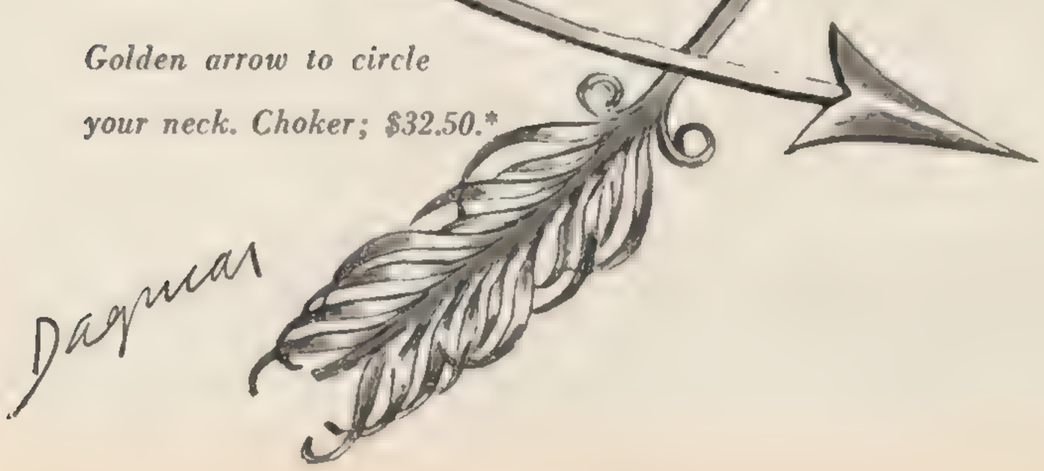
*Gold-plated; plus tax
†Plus tax

Gold suède bag with an arrow on strap. $65.†



*Golden arrow for your lapel. Pin; $15.**

*Golden arrow to circle your neck. Choker; $32.50.**



Make an entrance. Deep, stiffened hem; waist laced in to the least-possible; and five yards of stole, to make every move a grand gesture. A dress for your private made-to-order collection; you (or your dressmaker) might sew it in heavy black faille. Dress, Design No. 5915 (stole not included); other views on page 318.

HONEYMAN

BALKIN

From the patio side, "Los Cayos" has the smiling serenity of old West Indian architecture plus a flavour of British tradition its gracile old ironwork balustrade once graced a London house.

Explorer's house in Nassau

Mr. and Mrs. Arthur Vernay's house——

a merger of his explorer's eclecticism, his notable decorator's taste

MR. and Mrs. Arthur S. Vernay live in Nassau in a big, one-hundred-year-old, and typically Bahamian house. They have left its admirable proportions unchanged, have only slightly altered interiors now filled with memorabilia, antique silver, and furniture from London, rare porcelain from China, carpets from Persia, bronzes from Burma, trophies from Africa, Siam, and Tibet. All these, as personal as reminiscences. All collected by Mr. Vernay who combines the experienced decorator's flair with an explorer's opportunities. A trustee of the American Museum of Natural History, for the past twenty-five years he has led and sponsored expeditions to remote parts of the world, collecting flora and fauna, taking thousands of photographs of obscure and island coast lines, mapping rivers and mountain passes, recording ocean depths and currents. These pictures, maps, and oceanography were invaluable to Army and Navy planners when war came against Japan. The war put an end to such scientific expeditions which now are taking up where they left off. Mr. Vernay and his party have just returned from five months in southern Nyasaland, one of the few still unexplored parts of the African continent. In a letter to a friend he wrote, "The climate here is treacherous but the natives are the happiest I have ever met and want only to be left alone. As for Lake Nyasa, England could easily be put into the lake, which is three hundred and sixty miles long and sometimes fifty miles wide." The expedition brought back packing cases crammed with data on plant, animal, and native life addressed to the Museum. Among them, however, there was just as surely some smaller case destined for the explorer's house, "Los Cayos," in Nassau. *(Continued on following pages)*

The drawing room—once the ball room of the hundred-year-old house—its panelled walls painted creamy white, its ceiling palest blue, it achieves a look of gentle elegance, of easy comfort, of world-wide interests.

Mr. and Mrs. Vernay in their cabaña filled with expedition memorabilia.

The drawing room at "Los Cayos" is personal as a travel diary; an eighteenth-century conversation-piece, Chinese bibelots, orchids from the greenhouse.

Explorer's house *(cont'd)*

The hundred-year-old façade.

Eighteenth-century paintings, English furniture and, to remind backgammon players of time's passing, the silver and brass face of this walnut marqueterie clock, notable example of horologist's artisanship.

Ming dynasty elephants, a Georgian mirror, bronze replica of a sable antelope, tabourets made from ancient Koren drums found by Mr. Vernay while on an expedition in Burma.

In the blue-green dining room, early nineteenth-century chairs covered in coral-coloured leather keep distinguished company with rare silver—wine coolers, Queen Anne cups—and Chinese porcelain.

BALKIN

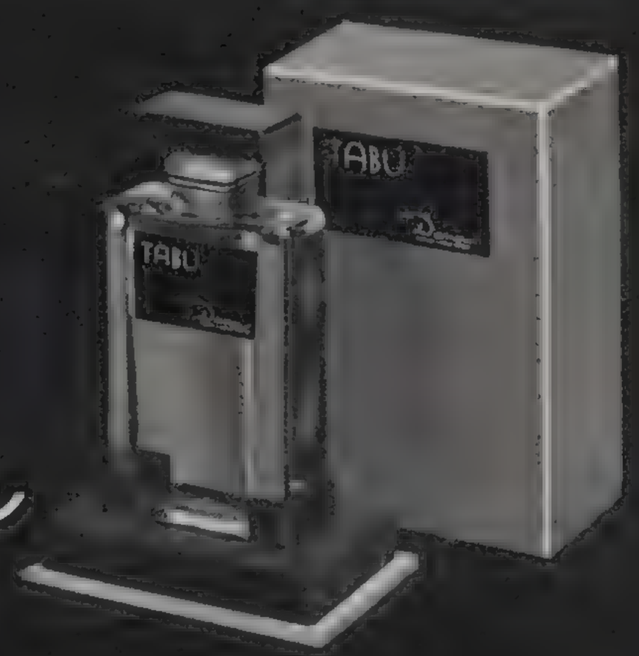
FRANCES MCLAUGHLIN

Wear it while you wait

It's a good, young way to look. Little grey wool coat swung straight from the shoulders; straight-hanging skirt. And the principle of the thing is its neat and normal contours; no cumbersome "maternity" contraptions. This is how it works; the skirt adjusts at the waist...the panel down the front always stays straight, keeps its slim line. (Afterwards you'll probably want to keep on wearing it...have the adjusting gores tailored out.) More points to how you wear it...a bright square of silk tucked into the collar, perhaps a coin strung under it on a gold chain. Pale gloves. And above all, the youngest, prettiest hat you can find. The suit, $45. Jane Engel. John-Frederics rhinestone-sprinkled grey roller.

"No, darling,

wait until you're older."



the "forbidden" perfume by Dana

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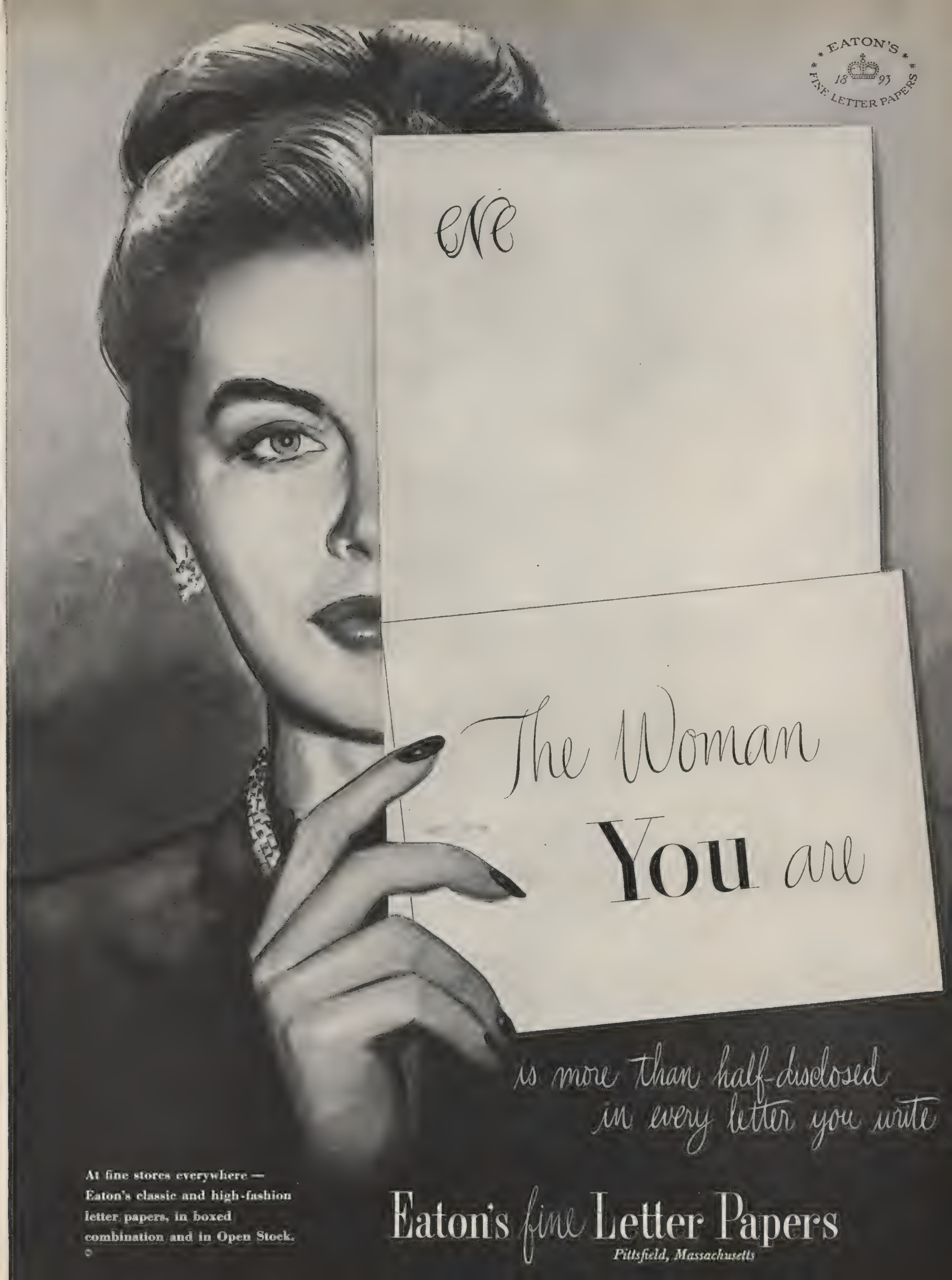
FOR TODAY AND MANY TOMORROWS. A SUIT OF CLASSIC PERFECTION, DESIGNED IN FORSTMANN'S CHARMEEN, BY AMY LINKER

TONI FRISSELL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FINE LETTER PAPERS
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The Woman
You are
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Black and sugar coated...
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fancy dictates. Custom made.

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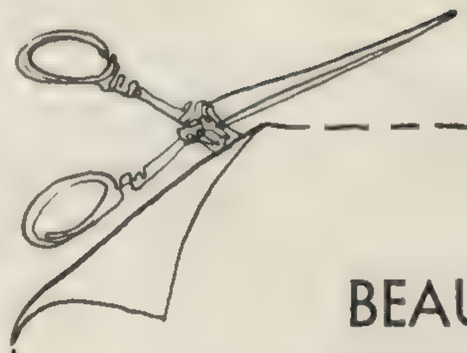
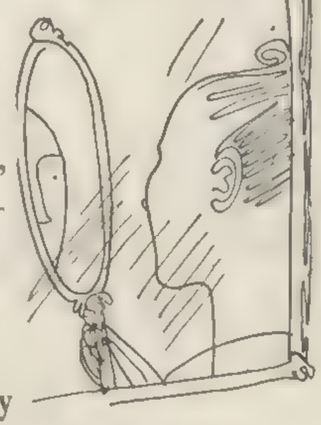


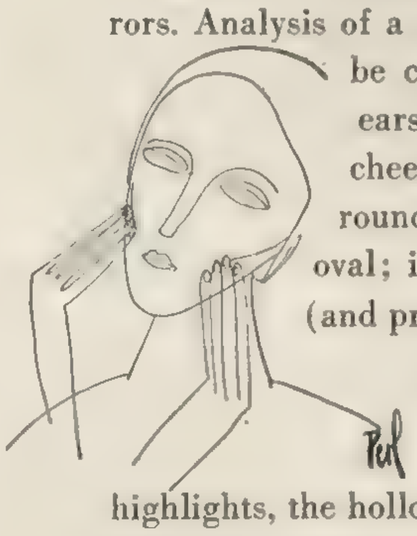
BEAUTY CLASSICS

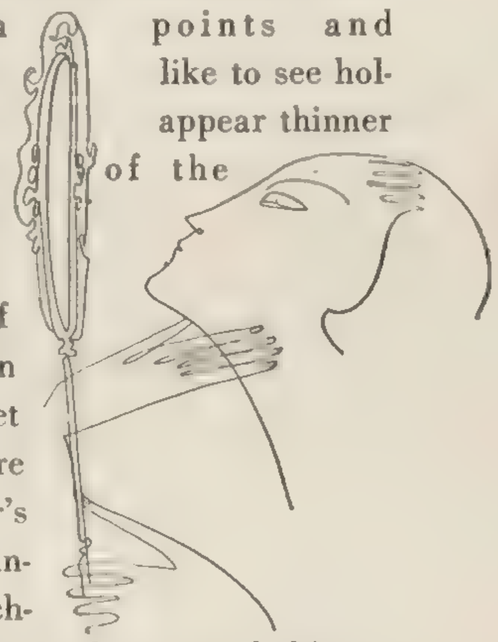
VI. MAKE-UP FOUNDATIONS CAN MAKE A FACE

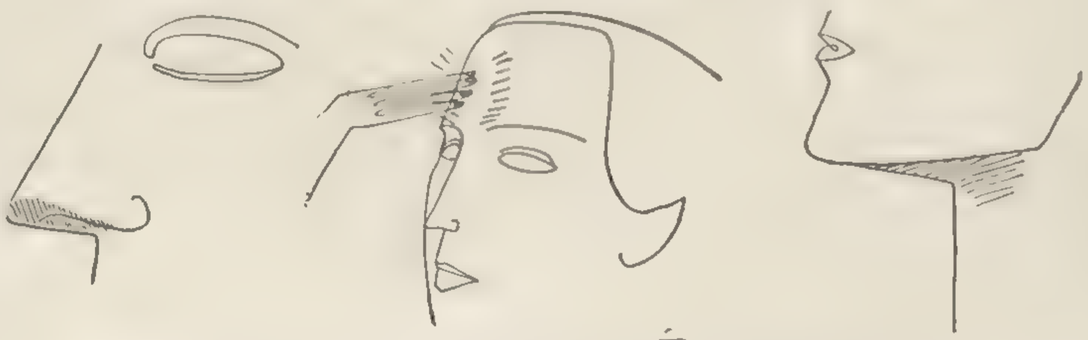


You can't change the flesh-and-bone structure of your face, but you can make your face, and individual features, too, *seem* slimmer, heavier, shorter, longer—whatever you want—by carefully blending the light and dark values of two coloured foundations.

Analyze the shape of your face by looking at it three-quarters side-view between two mirrors. Analysis of a head-on view of your face is apt to be confused by the effects of features, ears, hairline. If the line from the cheekbone curves out, your face is round; if it is straight, your face is oval; if the line cups in, your face is thin (and probably a little too long). Now, prod with your fingertips to discover the plan of the bony structure below: the high spots are your natural highlights, the hollows are where your natural shadows should be. Using a light and a dark foundation of the same general hue, lighten high points and darken places where you would like to see hollows. To make a round face appear thinner and longer, shadow the sides of the face from forehead to jaw and highlight the entire chin, covering the area on either side of the chin and a little way down the underside of the chin. Let the highlight run up the centre of the face and, as the observer's eye travels the path of light instead of searching out the patches of shadow, your face will seem longer and thinner than it actually is. A long, narrow face will look wider if you reverse the above pattern of light and dark foundations. For the intermediate planes of your face and neck where you don't want a Special Effect, use a mixture of both foundation colours. And be sure to blend the varying hues, letting them melt into each other.







To shorten a long nose, tip it with shadow. To heighten a low forehead, streak a highlight up the centre. To hide a double chin, cast it in shadow from jaw to neck.

[Ed. Note: *Our story so far: Skin, Skin-Cleaning, Skin-Oiling, Massage, Skin Troubles, Eyes. Nov. 1: Make-Up*]

Drama
complete make-up
the critics' prize color of the
season. A rich crimson to curtain lips
and fingertips with velvet. Good
theatre with any costume, brilliant climax
to any complexion in superb lip pencil, the
best-lasting lacquer for the nails, eye-shado to
blend, and an entirely new shade of powder.
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...so S-M-O-O-T-H it gives your lips a lovely new allure!

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BRUNETTES	CLEAR RED No. 3	BLUE RED No. 3	ROSE RED No. 3
BROWNETTES	CLEAR RED No. 2	BLUE RED No. 2	ROSE RED No. 2
REDHEADS	CLEAR RED No. 1	BLUE RED No. 1	ROSE RED No. 1

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Sterling silver Criss-Cross set, left.....$50

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ALSO AVAILABLE IN 'AIR-SPUN' FACE POWDER • TALC
DUSTING POWDER • BATH SALTS • SOAP • SACHET

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Coty

Royal Redcoat by HERB FARM

NEW ROMANCE IN COLOR . . . Dashing as the redcoat of the British Royal Guard! Warm, vibrant . . . Royal Redcoat challenges, invites romance! In lipstick, matching dry or cream rouge. Each $1.00 plus tax.

The HERB FARM SHOP *Ltd.*

IN AMERICA: 347 FIFTH AVENUE, NEW YORK 16, N. Y.

IN ENGLAND: 16 NORTH AUDLEY ST., LONDON, W. 1

Made and packaged in the United States

DISCOVERIES IN BEAUTY

HONEYMAN

If you want to make sure that your lipstick, rouge and powder achieve harmonious relations, consider Houbigant's Translucid make-up ensemble. Packaged in a neat little cream and crimson box, the matched make-up is available in four different colour effects. Stern Bros. has all four.

BAKER

Pamper yourself with a Milk Foam Bath by Milkmaid. The flower-dotted, ribbon-tied package itself would make an ideal present from you to you—contains a large jar of milk foam (in powder form) as well as a little plastic shovel to do the hard work—five shovelfuls per tub. Saks Fifth Ave.

Believing that blondes, brunettes, brownettes, and redheads should all have a chance at the same lipstick colours, Max Factor Hollywood is presenting a new make-up platform built around three basic shades: Clear Red, Blue Red, and Rose Red. Each of these basic colours has a variation specifically intended to harmonize with each of the three hair types. The variations are labeled #1, 2, and 3. Example: if you are a redhead who has always longed to wear a bright red lipstick, Clear Red #1 is for you; if you are a brunette, Clear Red #3. A chart at point-of-purchase will help you determine your own lipstick colour needs.

Conquest — "GIFT OF THE MONTH"*

Disturbing . . . intoxicating . . . definitely not for the timid! A burst of sterling with the brilliant impact of imported stones, replica of a fabulous original. Pin, $40. Earrings, $30. Plus 20% Tax. At fine stores.

jay kel

307 Fifth Avenue, New York 16

*Reg. Pending

from the collection of
millie b. oppenheimer, inc.
1300 north state street
chicago

Beauty of the Renaissance for the beautiful women of Kentucky. Gilt sequined shoulder cuffs on heavy rayon crepe—black or brown—with oyster-white wool sleeves.

A Maurice Rentner design.

SELMAN'S • LOUISVILLE • KENTUCKY • SELMAN'S

MISS MARGARET COLEMAN . . . She has luscious honey-gold blondeness . . . a bewitching soft-smooth complexion. Another Pond's bride-to-be, daughter of the well-known Dr. and Mrs. George A. Coleman, of Philadelphia's "main-line" suburb, Wynnewood, she is to marry H. Stephen Casey, Jr., of nearby Wayne. They will live in Connecticut, while he finishes college.

MARGARET COLEMAN says: "I've been using the new Pond's Blush-Cleansing and *love* it." Her exquisite skin has a snow-maiden quality, kissed by a blush of softest color.

She's Engaged!

She's Lovely!

She uses Pond's!

THE NEW "BLUSH-CLEANSING" Peggy Coleman uses for her petal-fresh complexion will give your skin,

—*an instant fresh-clean look*

—*an instant soft-as-rain feel*

—*and bring up a sweet blush of color*

HOW TO "BLUSH-CLEANSE" your face the way Peggy does:

You *rouse* your skin by pressing a face cloth drenched in warm water against your face and throat.

You "*cream-cleanse*" while your skin is receptively moist and warm. Spin your fingers full of snowy Pond's Cold Cream upward in circles, as if drawing engagement rings all over your face. Pond's *demulcent action* gently loosens dirt and make-up as your fingers swirl. Tissue off.

You "*cream-rinse*" with a *second* thick Pond's creaming. Spin about 25 little Pond's Cold Cream engagement rings up over your face. Tissue off.

You *tingle* your clean, clean face with a good splash of cold water. Blot dry.

THAT'S ALL! "It makes my face feel free as a breeze—and just beautifully soft," Peggy says.

Every night—give your face the complete Pond's "Blush-Cleansing." *Every morning* — give your face a once-over "Blush-Cleansing," a warm splash, quick rings with Pond's Cold Cream. Tissue off, then a cold splash.

Invite the Pond's soft-smooth "engaged look"! Night and morning—*every day*—dip *your* fingers deep into a *big* jar of Pond's Cold Cream. A 6-ounce jar is a perfect size to use.

HER RING—
a limpid, shining diamond, richly held in a gold setting.

Among the Beautiful Women of Society Who Use Pond's

MRS. FRANKLIN D. ROOSEVELT, JR. THE PRINCESS GUY DE POLIGNAC

MRS. NICHOLAS RIDGELY DU PONT

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THE MARCHIONESS OF MILFORD HAVEN

MRS. GEORGE JAY GOULD, JR. MRS. STICKNEY HAMILTON

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MISS CAMILLA MORGAN PRINCESS XENIA LADY CHARLES CAVENDISH

Engagement Diamonds—destined for some of America's loveliest girls!

ARPEGE
SCANDAL
MY SIN

The Best Paris Has To Offer

work of art
in tailored calf
FRANK
Sbicca
ORIGINALS

Mandel Brothers

CHICAGO

presents a jet buttoned coat with black fox cuffs—in a **Pacific** *wool-suede crepe.*

Hat by Reine

A VERY FINE EAU DE COLOGNE

WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL

Now ready for you!

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ESTABLISHED 1862

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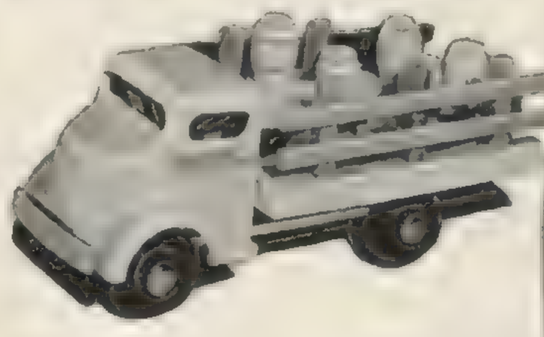
The New F.A.O. SCHWARZ TOY CATALOGUE is just off the press —64 large pages filled with the best of the new toys, books, games and sports equipment. Electric trains, mechanical toys, airplanes, roller skates, velocipedes, dolls, etc. etc.
Your copy is ready—it's FREE. The COUPON below brings it promptly.

6-V. Magic Set of 16 tricks to baffle and mystify the beholder. The cut and restored rope trick, magic smoke, etc. Full directions. Hinged cover, partitioned box 11 x 15 ins. $5.50



7-V. Bright yellow Grocery Truck loaded with wooden barrels and blocks. All metal chassis and cab pull-toy with solid rubber tires and wooden rail sides. $3.50

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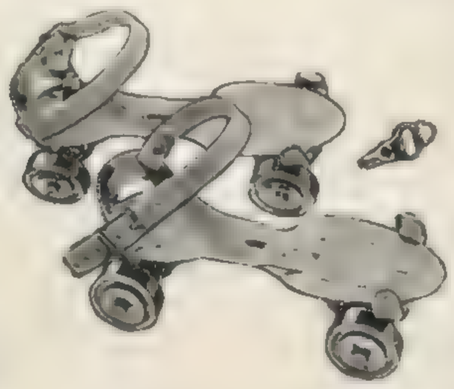

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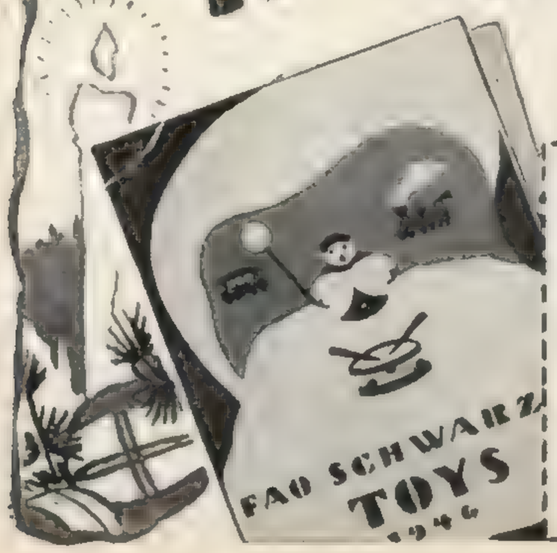
10-V. Big white wooden Barn (24 ins. long, 15 ins. high and 14 ins. wide), smartly red trimmed. Double sliding doors, hay loft, windows and large rear opening to do farm chores. Complete with stock and equipment—8 wooden animals, team of horses, farm wagon, tree, grass pad and 3 fence sections. $28.00



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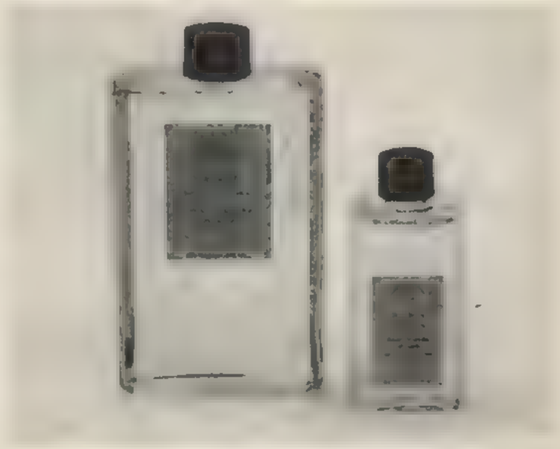
Gentlemen: Please send me at once my FREE copy of the F.A.O. SCHWARZ TOY CATALOGUE, Christmas 1946.

Name.....

Address.....

DISCOVERIES IN BEAUTY

We aren't quite sure ourselves just what does the trick—but Ha-Kol, a liquid reminiscent of menthol, helps snuff out headaches in a most agreeable manner. Simply swish it across forehead, temples, and nape of neck. Then lie back to enjoy its cooling effect. Try it for relaxation. McCreery's.



BAKER

Barbara Gould's Indian Penny make-up goes hand-in-glove with the new fashion emphasis on metal tones. Lipstick, rouge, and nail polish that appear to be deep wine at first glance, have a definite underlying copper tone. Ditto for the soft-as-silk face powder. Indian Penny make-up at Altman.

Beauty Plus by Tussy is a heavy emollient cream containing an extrogenic hormone ingredient. It smooths on to a light, satiny finish (just before bedtime). And should, after a night-by-night period of about six weeks, help a mature complexion overcome dry skin, tiny lines. Bloomingdale's.

HONEYMAN

Smart Luggage—

For a Long, Long Time

U.S. TRUNK CO. FALL RIVER MASSACHUSETTS

UNITED STATES TRUNK CO.
Fall River, Mass.

make-up, make-up

wherever you show in

Ethereal

Almost too beautiful to be real, but it is . . . it's you in ETHEREAL . . .

a sensitive, magical new color. In Make-up Foundations it's a misty-soft shade,

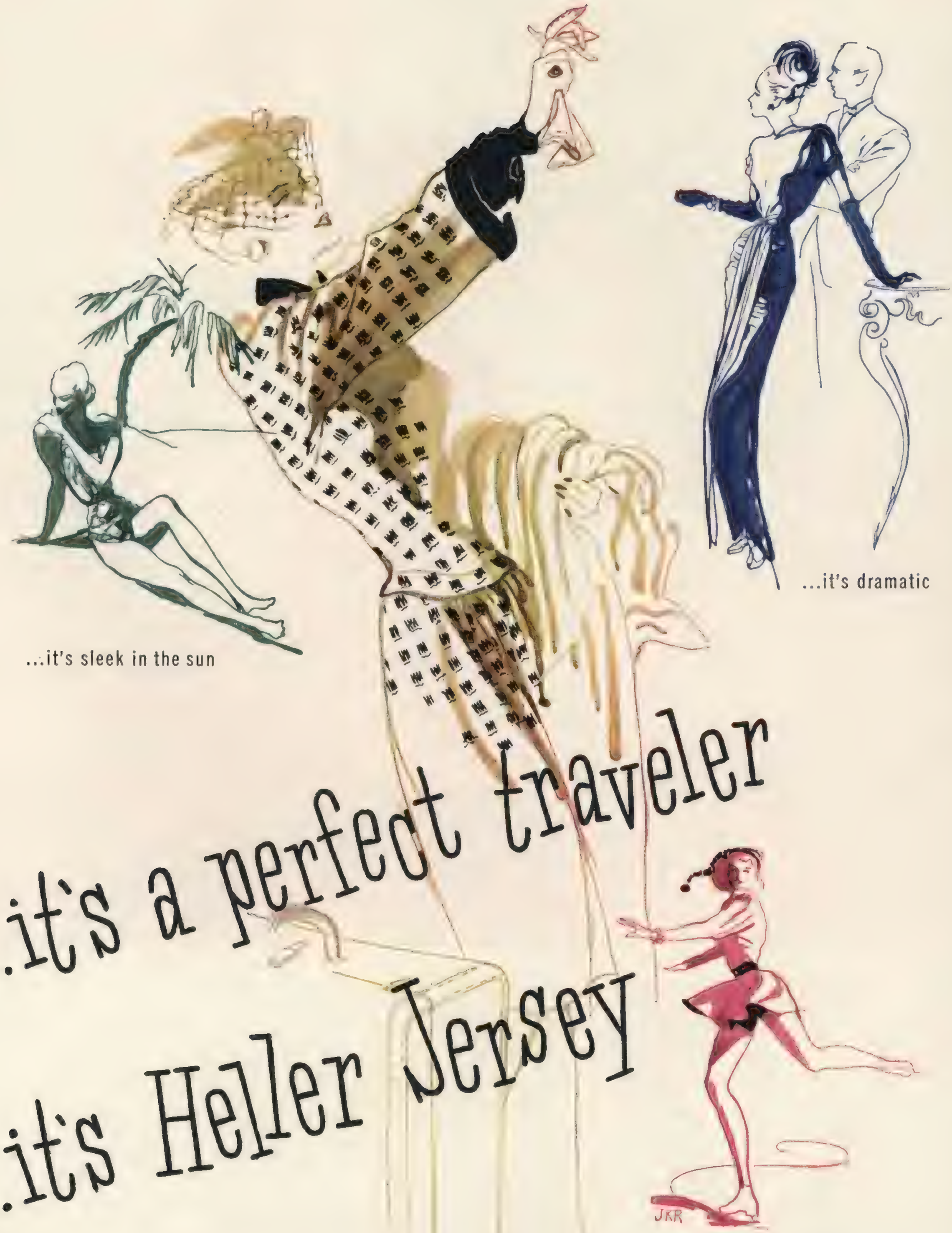
gently blushing. In Lipstick a deep red richness to punctuate the dreamy-light

quality of your make-up. Make-up, make-up in ETHEREAL . . .

a wonderful color straight out of wonderland. At leading stores.

FRANCES DENNEY

Each $1.50 plus tax



WILLIAM HELLER INC., 1071 AVENUE OF THE AMERICAS, NEW YORK 18

NEW! ANGEL FACE by POND'S

Heavenly new make-up!

Goes on without water!

. . . and stays!

New! *Not a cake make-up — Easier to apply! Not drying!*

No water! Just circle the velvety puffet over Angel Face. Then smooth it over your face. *At once,* little skin imperfections hide beneath heaven-soft color!

New! *Stays on longer than powder*

A smoothing "cling" ingredient is sprayed into Angel Face—then blended in by terrific pressure! It's this pressure-fused "cling" that makes Angel Face *stay on* so angelically!

New! *Can't spill in your handbag*

Angel Face is so *tidy!* It won't spill in your handbag . . . doesn't "snow" over your dark frocks. It's always ready to give you a fresh, perfect make-up—anytime and any *where!*

Choose from 5 angel-sweet shades!

With luxurious puffet.

At better beauty counters —79¢, plus tax.

Society Beauties say:

"Since the first day I tried Angel Face, I've worn it constantly . . . I've carried it constantly . . . and loved it more all the time. It stays on so beautifully!"
MISS MIMI MCADOO

"I've worn it for a month now—and would no more go out without 'Angel Face' in my bag than I'd go without lipstick!"
MRS. MOSS MELLON

"Angel Face has all the virtues of the best make-ups I've ever tried—and none of the drawbacks. No water, no drying effect. It's the cleverest beauty trick in years!"
MRS. PERRY TIFFANY

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The bride who wanted to get married again

YES, I'd like to get married again — and to do a lot of things differently.

Another time I'd remember that August is hay-fever season, and that no bride is attractive when she sneezes! I'd remember to send an invitation to old Mrs. Haskell . . . and I'd do a better job of cutting the cake.

I'd be so much smarter about buying, too. No crinoline evening dresses to pack in a 2x4 suitcase. No kitchen curtains that fade the first time the sun shines. No towel "bargains" that flatten-out like blotters after the first few weeks.

I'd know the safe guide to good buying for my towel wardrobe — the name Martex. For I've learned that the Martex label always protects me . . . that Martex Towels are sound values, and that a very little money will buy so very much in long-wearing loveliness.

And another time I wouldn't have to buy just-anything because there was a war on and anything would have to do. I'd wait and stock my towel wardrobe with the wonderful new styles and colors that Martex is fast readying for the young in heart and purse.

Yes, I'd like to get married again and have the chance to correct all my mistakes and get the beautiful new things that are coming. But some things I'd want to keep the same — the same pink roses in the church, the same music ringing sweet and clear — the same husband!

Martex Towels

command performance

It's the dramatic contrast of lush red lips against pearly skin. It's Helena Rubinstein's stirring new make-up—**COMMAND PERFORMANCE.** With her knowing artist's touch, Helena Rubinstein has blended this complete sequence, from foundation to nail lacquer, to bring your own beauty into the spotlight. Wear it by day, wear it by night, to make every moment *your* **COMMAND PERFORMANCE.**

helena rubinstein

PARIS • 715 FIFTH AVENUE, NEW YORK 22 • LONDON

Lipstick 1.50, 1.00
Rouge en Creme 2.00, 1.00
Compact Rouge 1.00

Face Powder 3.50, 1.50, 1.00
Cream Tint Foundation 1.50
Nail Lacquer .60 *plus tax*

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PRESENTED BY AMERICAN RELIEF FOR FRANCE

GOWN FROM BALMAIN'S COMMAND PERFORMANCE COLLECTION • JEWELS BY CARTIER

Get **HOENSHEL** *new*
INDIVIDUAL WEDDING PACKAGES
at Brides Department of these fine stores

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B. Altman & Co.
Bergdorf Goodman Co.
Franklin Simon Co.
Maison Glass Co.
Saks-Fifth Ave.

ALABAMA
Birmingham
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Los Angeles
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Saks-Fifth Ave.
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Denver
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Gertz

Courtesy B. Altman & Co., 5th Ave., New York

For a Wedding of Unforgettable Charm

A RADIANT BRIDE, an adoring groom—and memories to cherish forever. For the wedding table, a rich, lustrous Hoenshel Brandied Fruit Cake generously laden with selected fruits and nuts, deftly flavor-blended with rare brandies and wines. And for the guests, generous servings of this mellow fruit cake in charming silver-and-white guest boxes, as a delightful take-home remembrance of your wedding day.

To make your wedding even more memorable, Hoenshel offers you its *complete* bridal service—the Hoenshel Brandied Fruit Cake, the Groom's Cake, and the Hoenshel Wedding Package.

If your department store, bridal shop, your epicure shop or caterer cannot supply you, write to

HOENSHEL FINE FOODS, INC.
SANDUSKY, OHIO

Largest Individual Makers of Fruit Cake in the U. S.

PLUM, FIG, FIG-DATE PUDDINGS AND BRANDIED HARD SAUCE

To the Bride:
Give your guests this charming wedding remembrance. Individual portions of the Groom's Cake attractively boxed in silver-and-white. 24 individual boxes to the package... $4.80 complete. Order from any of the stores listed. See the Bride's consultant or her assistants.

HOENSHEL
Brandied Fruit Cake
"KNOWS NO SEASON"

Get **HOENSHEL** *new*
INDIVIDUAL WEDDING PACKAGES
at Brides Department of these fine stores

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TEXAS
Dallas
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UTAH
Salt Lake City
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WEST VIRGINIA
Huntington
Anderson-Newcomb Co.

WISCONSIN
Appleton
Pettibone-Peabody Co.
Madison
Harry S. Manchester Co.
Milwaukee
The Boston Store
Gimbel Bros.

DISCOVERIES IN BEAUTY

What Charles of the Ritz has labelled "Complexion Veil" we label as a very fine foundation to help veil freckles and minor defects—give a faint, under-powder tint to the complexion. What's more, it smooths on effortlessly. And comes in a new flat jar to eliminate digging-down-deep. Altman has it.

Really new, and we like the name, is Angel Face, a combination foundation and powder by Pond's. The blue and gold portable package holds its own little puff. The make-up itself looks like cake-powder, is applied without water, is available in five shades: Ivory, Blonde, Pink, Tawny, and Bronze Angel. Stern's.

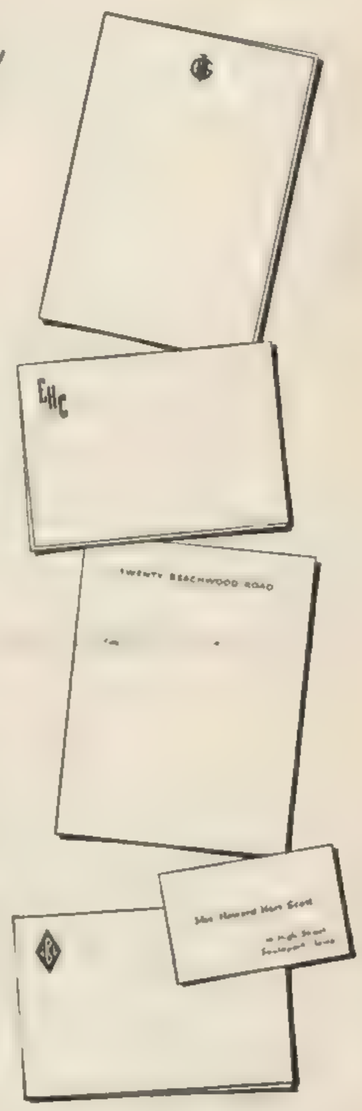
Mary Chess, to be remembered for her very excellent perfumes, is presenting her latest, Song, in an impressive chess-man bottle. The perfume itself has a heavy, clinging quality—decidedly in keeping with winter furs and such. Song is available in a bishop or tiny pawn-size bottle. At Saks Fifth Avenue.

PIPER-HEIDSIECK
PERFECTION IN *Champagne*

Joseph H. Reinfeld, Inc., Newark, N. J.

A present with a personal touch –

paper by *Whiting*



Give the fall bride something different — a selection of fine Whiting papers, personalized with her monogram. Choose one from the many handsome colors and styles in *Angora, Organdie* or *Woven Linen* — then follow it through in brief, single-fold size for short notes, full double sheets and large single sheets for longer letters. Whiting papers are always correct . . . always sure to please — for over 80 years the choice of discerning women.

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When you think of WRITING think of *Whiting*

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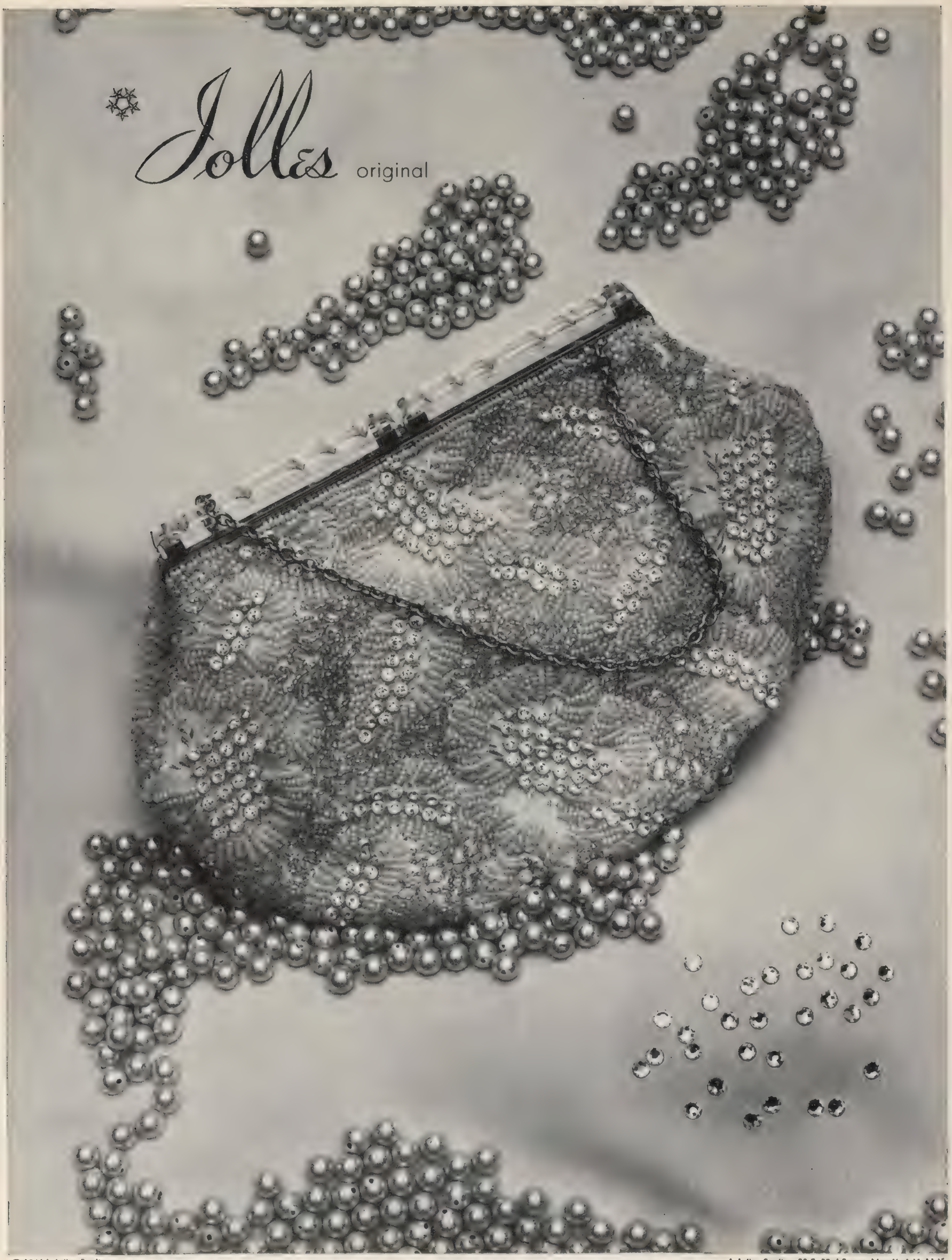
Fine writing papers since 1865



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J. Jolles Studios, 33 E. 33rd Street, New York 16, N. Y.

A New Star Arrives
It's Exciting!
It's WORTH'S
REQUÊTE
the most luxurious perfume ever created . . . makes you the Star wherever you are . . .
Worth's Requête Deluxe Presentation ..in Lalique Glass
THEY'LL NEVER FORGET WORTH'S REQUÊTE
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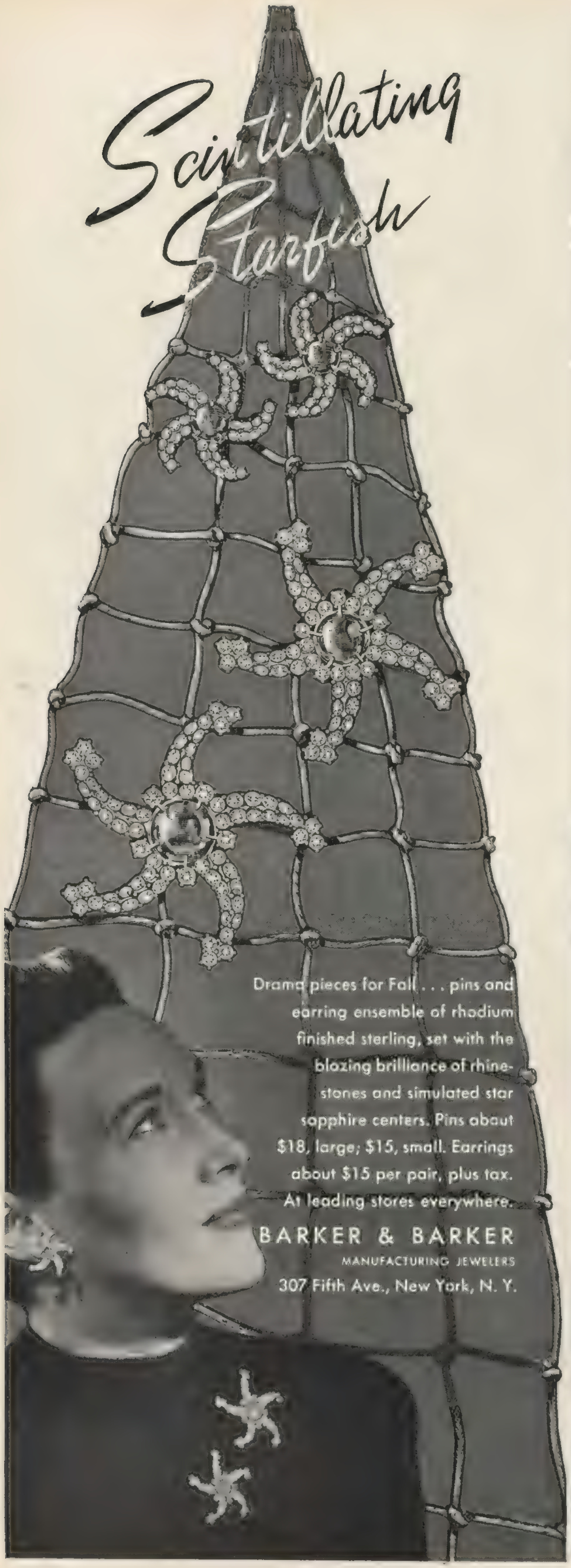

BACKDROP FOR TROUBLE

(Continued from page 198)

King David is given over to the government. There is a raucous beer-joint with a band, called "Queen's," frequented mostly by the British Army and bibulous correspondents, and, of course, movie houses. Probably the best cultural treat in Palestine is the orchestral concerts given in the amphitheatre on Mt. Scopus. Not only has Palestine fallen heir to some of Europe's best musicians, but the site of the amphitheatre is breathtaking—over the heads of the orchestra players, beyond the simple semicircular colonnade, lie the biblical ranges, glowing red in the evening sun, that lead down into the blue long Dead Sea and rise again into the wild and arid mountains of Trans-Jordan. The River Jordan, Bethany, where Lazarus rose, the invisible presence of the Mount of Olives on one's right hand, screened by the hillside; all this, combined with music, creates a kind of special exaltation.

New Jerusalem

Actually, new Palestine's proudest achievements sit on Mount Scopus—the Hebrew University and the Hadassah Hospital. Both have had at their disposal the pick of the cultural and scientific brains discarded by Germany and Austria. During the war the University chemistry and physics departments made great contributions. Now the student roll of the University has dropped from twelve hundred to about eight hundred, and there are murmurings among British and Arab circles that some of the present courses include training at arms. But of Hadassah Hospital there can be no reservations. It is, of course, built with American money, collected from every Jewish community in the United States. But the spirit among the nurses and doctors does not feed on outside sources: it has that quality of devotion and passion which makes for the best in Palestine until it is diverted, through bitterness, into fanaticism.

I have never seen a handsomer hospital architecturally than Hadassah, or a more cheerful one, or one which seemed better equipped. Richard Mowrer, the correspondent whose leg, shattered in the King David explosion, is now strung up on pulleys there, testifies to that.

From the near side of Mt. Scopus you get a superb bird's-eye view of all Jerusalem, old and new—the old full of mosques and minarets, walls and hovels; the new spreading white and shining over the higher hills. Inspection of the old city is not calculated to deepen your religion, unless you have imagination and will enough to see down through the layers of rock and the elaborate panoply of the Church of the Holy Sepulchre to the actual earth where Christ must have stepped. Un-

(Continued on page 256)

Parfum No. 9, $2.75 to $9.00 • Eau de Fleurs (cologne), $1.00 to $5.50
Dusting Powder, $2.50
ALL PRICES PLUS TAX

Modern Victorian

WILLIAM & MARY AMERICAN VICTORIAN ENGLISH SHELL

LUNT

Sterling of Lasting Good Taste

MODERN VICTORIAN . . . these two significant words spell the charm and appeal of this lovely LUNT pattern. Modern in its simple delicacy of beauty; traditional in its adorable Victorian detail of design. Brides have learned the happy lesson that buying Sterling carries with it an added responsibility for careful choosing and future planning. They know that only pure design, traditionally correct, will give assurance of lasting pride and pleasure through generations of constant use. See this and other LUNT period patterns at your jeweler's and write us for your copy of "*Sterling for Gracious Living*", addressing Dept. A-4.

Lunt Silversmiths

GREENFIELD • MASSACHUSETTS

A DIRECT HERITAGE OF FINE SILVERSMITHING FOR OVER 250 YEARS

Exciting . . . the portrait neckline draped to lovely lengths—revealing leafy lace emblazoned with sequins. The skirt swathed and side draped at the hip. Designed by Pauline Fields in Cohama Crepe, a Bur-Mil rayon fabric. At better stores. FRED GREENBERG, 550 Seventh Avenue, New York 18.

BONMOUTON*

Eitingon dyed lamb

Designed by Piguet of Paris, this exquisite
BONMOUTON* jacket is a prophecy of lovely things to come in this
fabulous Fur of the Future . . . the fur that's rich as
beaver, sleek as nutria, waterproofed for lasting beauty and wear.

MOTTY EITINGON, INC., 224 WEST 30th STREET, NEW YORK

**Trademark distinguishes product of Motty Eitingon, Inc.*

THE GENTLEWOMAN'S

PERFUME

Shai

(PRONOUNCED SHY)

Five generations of perfumers
developed this fragrance of refinement.

Perfume $2.00, $3.75, $7.25, $14.00 and $32.50

Eau de Toilette $2.00, $3.50 and $5.00

ROSAL • NEW YORK AND PARIS *Home Office: N. W. Corner 23rd and Walnut Streets, Philadelphia*

Color
on the distaff side
in this
Eisenberg original
only
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Dramatic, sequin-splashed color swirls left on
black or brown rayon crepe. Result: a dress with true Eisenberg elegance. Sizes 10 to 20, 69.95

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BACKDROP FOR TROUBLE

(Continued from page 250)

derneath this accretion of years and men's material concepts stand, presumably, the Mount of Calvary and the Stations of the Cross. But instead of their being open to the pure winds of Palestine they are covered over by fancy marble and gold and silver and the tangible bickerings of separate creeds.

The Writing on the Wall

Across the little valley that surrounds old Jerusalem is, they say, the Garden of Gethsemane but the small grove of trees on a rocky rise where Christ could not sleep is now overshadowed by a huge onion-spired and gold-embellished Russian Orthodox Church. As for the spot which marks His grave, that is covered by a white mosque-like tower guarded by somnolent Arabs. Inside is a small slab of stone, certainly not the one which was rolled away. And around the walls are a million scribbled initials. The place has nothing, evokes nothing except, possibly, contempt for man.

Really most significant from the whole point of view of Jewish history is the Wailing Wall. The Wall is very high and made of big blocks, some of which belonged to the destroyed temple for which the Jews are still lamenting. When I was there, a group of orthodox Jews with long greasy sidecurls were swaying and chanting at one end, their hands rhythmically pushing against the wall, their heads turning this way and that as they muttered their laments.

A very poor woman near me was weeping bitterly (at least without orthodoxy), her head and hands pressed against the wall, her body shaking.

The Arab quarters of old Jerusalem are no more appetizing and certainly dirtier. There seems to be little argument anywhere that the Jews have brought cleanliness and productivity to Palestine, for wherever they are the standard of living noticeably soars, and with it health and work. This is, of course, what is so disturbing to the Arabs, who have been heretofore quite content to live in the past and whose most amiable characteristic seems to be total disinterest in material progress.

Tel Aviv

In many ways Tel Aviv is the most extraordinary city in Palestine because it is all new and all Jewish. It is also the commercial and entertainment centre of Palestine. I saw Tel Aviv under peculiar conditions, to say the least: that of total military curfew where any head shown would be shot at. But it was not difficult to reconstruct the kind of busy life habitual to its seaside modernity and the aspect of its people, even though I saw them in cages. Tel Aviv is a pretty, tropical Far Rockaway. The population is tanned and in

(Continued on page 262)

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NYLON HOSIERY
"As You Like It"
READING, PA.

BACKDROP FOR TROUBLE

(Continued from page 256)

resort attire. The British say that there are some pleasant restaurants and night clubs and that certain sections of the beach are fine for swimming. The language you hear around is more German than Hebrew. The people as a whole look extremely well-fed and well-heeled, and have that sort of assurance—under normal times—which can come only to people who feel at ease among their own kind. Next door to it is the inevitable contrast of Arab Jaffa—fly-blown and humble, with nothing to offer but age, tradition, and dust.

Haifa

Haifa, three hours up the Mediterranean coast, is not only a port, it is the goal of illegal Jewish immigrants from Europe; and because of that an explosive place, acquainted with human misery. There is no other word but horrible for these immigrant ships: leaking hulls swarming with desperate people. There are no sanitary conveniences and the boats carry twice their normal load at that. It is bad enough to watch the ragged people jammed on the dirty decks, many of them already palpably diseased. If you stick your head through a porthole into the hold of the ship you get some idea of the lower depths of human existence, sensorily as well as visually.

To send these people away, which the administration has a right to do, is inhuman. To let them in is to build a new army of terrorists from their more desperate members, for the most destructive and dangerous elements in Palestine are the young Jews who have arrived in the last two years from German concentration camps and whose own sufferings have made them indifferent to death, their own as well as others. Haifa is a plague spot, grave distress to all men of good will and sound judgment because there seems to be no solution. And the fact that it is beautiful, with broad beaches in front and Mt. Carmel behind, is small comfort.

It is the desirability of Palestine, in fact, that seems to be its undoing. The Arabs love it as their homeland. The Jews want it as their homeland. The world reveres it as the seat of religion. The British can not leave it without inviting massacre. And so the Holy Land is a police state, full of bitterness and barbed wire, so far from the vision of Christ that He might as well have died in the hills of Connecticut.

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AMERICAN DRESSMAKER COLLECTIONS

A LINE of continuity runs through the American couture collections from coast to coast this autumn. Working separately, developing their ideas in very individual ways, designers seem often to have hit upon the same basic lines, the same range of colours, a similar use of the beautiful fabrics now reappearing after the limitations of the war years.

This does not imply any rigid uniformity. There are many dissensions, innovations...the trends of the future. But because fashion is a process of continuous development, certain colours and silhouettes become "ripe," occur simultaneously to different designers. These themes, for instance, are repeated in collection after collection. The lengthening line: an almost unanimous emphasis on long jackets for suits; a moulding, long torso line in everything from jersey pullovers to crêpe dresses to evening clothes; lengthened skirts in post-5 P.M. clothes. Bare shoulders, low, square décolletages, skirts pulled toward the back with bustles, drapery, even little trains, in the evening. "Underdone" colours: beiges from winter white to the darkest blond tones; greys from the pearliest to the deepest; winter navy, used day and night; brown, with particular reference to evening fashions, and particularly brown with black. Really luxurious materials...heavy silk satins, brocades, stiff laces; sequins, passementerie, appliqué ...used in short dinner dresses and restaurant suits with the simplest, most tailored lines, as well as in ball dresses.

ADRIAN's suits are cast in the famous Adrian mould: broad-shouldered, with longish jackets, skirts slightly lengthened this season. He places much emphasis on sleeves: some dresses have sleeves with a wrapped look from shoulder to elbow; another trick of his is a capelet oversleeve that tapers in to the hipline in back. Hoods and cape-coats also have importance in the Adrian picture. His evening clothes are bare-topped, bouffant, done in luxurious materials: black taffeta, satin, lace, lamé.

HENRI BENDEL stresses close, long-torso lines for day and evening: the great examples at the showing were a long black jersey "middy" worn with a beige velveteen skirt; a white silk evening dress, its long-torso line underscored by a band of dark mink. Bendel suits for the most part have young, short box-jackets. The favourite colours for daytime are winter navy and dull wood green. Silk corduroy for suits is another Bendel idea. And evening clothes...the great specialty of the house...are the most magnificent in years: brocades, slipper satin, velvet, lamé, and lace used in slim restaurant suits with covering jackets, true evening dresses with bare décolletage, back-interest bustles, fantail fullness, back panels of contrasting fabric, little trains. Wood green, winter navy, bright,

(Continued on page 270)

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...in sleek satin
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AMERICAN DRESSMAKER COLLECTIONS

(Continued from page 265)

light blue, and water green are some of the characteristic colours of Bendel evening clothes.

BERGDORF GOODMAN's clothes stay close to slim, natural figure lines day or evening...and, most significant, have natural, almost unpadded shoulders. Daytime clothes have unbelted long-torso lines, or high-pitched Empire waistlines. The long jersey sweater was shown here over a saffron-beige skirt, with a tasselled fishnet of black braid over the hips. Skirts are a degree longer for daytime. Ideas rather than trends are outstanding. For instance, a black crêpe dress with an intricate scarf that forms two panels in back; a black dress with knee-length tunic...both skirt and tunic slit at one side. A quilted black velvet coat over a white jersey dress. The Bergdorf short dinner fashions have a new and original look: for one example, a dress of black wool and white lace.

Mid-calf, ankle-length and long-in-back hemlines vary the after-dark clothes. True-evening dresses were bare-shouldered, bouffant, often with back-swept fullness. Navy-blue, brown, pale beiges, burnt umber with black, red, and pink were outstanding colours.

FIRA BENENSON OF BONWIT TELLER designs along slim lines this season, with fullness drawn to the side in both day and evening clothes. Many of her designs have a low, unbelted waistline. Evening dresses...Miss Benenson's great love...draw on the richness of silks, taffetas, satins, and lamés; are delicately detailed, all beautiful workmanship (see the dress on page 155). Coal blue, coffee-cream, smoke grey and the lit shades of lamé are her outstanding colours.

HATTIE CARNEGIE makes much of suits; most with lengthy jackets, some with pockets set in very far back, part of a pushed-back look in her suit silhouette. A famous Carnegie development is the "forward bustle"...a Polonaise drape in front, like the suit on page 164. Suits were given a five o'clock look by the little furred hoods and cascading rhinestone earrings that were shown with them. Colours here are subtle or brilliant, primary. An Oxford grey suit has an ermine collar; a black dress is given an apple-green apron. Brown velvet is used for a short dinner suit; so is bright, sapphire-blue satin (see page 159). The ultimate variation on the shirtwaist-and-skirt theme were two short dinner costumes. One is shown on page 156; the other was a longish navy-blue satin skirt with a bare, hand-detailed, sheer navy-blue blouse.

CASTILLO OF ELIZABETH ARDEN'S FASHION FLOOR is an individualist, making clothes that are always fashionable, but timeless, not controlled by any trends. Castillo designs are built round beautiful fabric, amazing colours,

(Continued on page 276)

Deep Cyclamen...
that's the startling news in lipstick shades. It's a TRANSLUCID lipstick...
a brilliant tropical red!
...with that creamy-rich stay-on texture you like best.
by HOUBIGANT, of course,
in an ivory-and-gold metal and plastic case
that's simply beautiful

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sweeps a whirlwind of black rayon slipper satin and sequins, with a skirt that takes every possible dancing shape. A Ben Reig original, designed by Omar Kiam.

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SHEILA LYNN scores this tunic dress with triple bands of shining braid. In jet black "Kaluki", an OSCAR HAYMAN fabric, MILLIKEN woven. 10 to 18. About $35.

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Glamour Wardrobe

of Everglaze* finished fabrics worn by Bess Myerson Miss America 1945

A round-the-clock "Everglaze" wardrobe, highlighted by the coronation gown shown at the right, was created by the students of the Traphagen School of Fashion, New York, especially for Miss Myerson's appearance at the recent Miss America Pageant, Atlantic City.

All six of these exciting dresses are shining examples of the brilliant creations possible with magic, washable "Everglaze" finished fabrics. They were selected as winners in a contest, with over 600 entries, conducted by Traphagen and "Everglaze" for the Traphagen student body. These gowns reflect the untrammeled originality of America's future designers.

*"Everglaze" is a trade-mark which signifies the fabric has been finished and tested according to processes and standards controlled and prescribed by Joseph Bancroft & Sons Co.

Perky pleated back, tippet effect yoke . . . it's very Gibson girl!
Of Voyageur, a Rosewood fabric of rayon gabardine.
Cravenette processed. Bittersweet, Aquamarine, Silver Gray,
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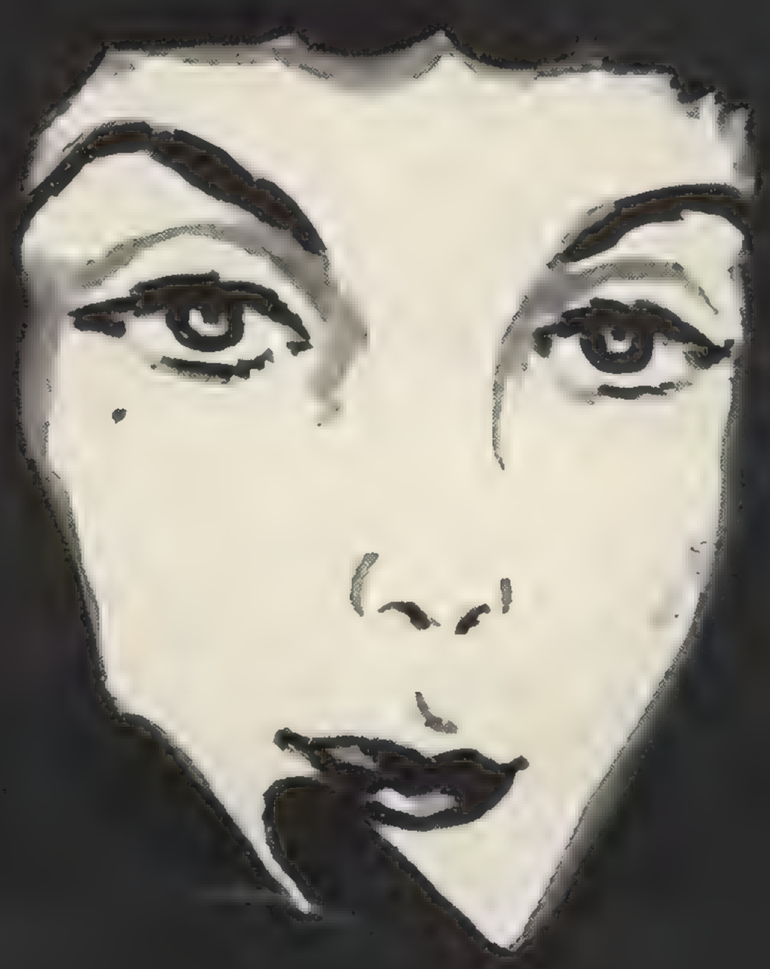

SPELLBOUND

PERFUME BY LYNETTE

AMERICAN DRESSMAKER COLLECTIONS

(Continued from page 270)

strong silhouette; have almost no trimming, no little details. An example is his bat-wing coat on page 154; another, the simplest tubular jersey dress with a cascade of fabric down the back. In the daytime his colours are subdued, neutral; by night, the most brilliant....

HOWARD GREER, designing in California, makes almost a fetish of romantic, young and lovely evening clothes. (There are two delectable pale pink chiffon tulle shown in this issue.) He is at his best in these, but likes also to do a whole series of "pretty" dresses for day, soft enough to wear to luncheon and on into the late afternoon. His new things are very figure-conscious and for both all-day and afternoon he puts special emphasis on the moulded, long torso line.

JAY THORPE's clothes are discreet, beautifully made, with emphasis on dressmaker details that put figures in their best light...little black dresses with waistlines and hems imperceptibly dropped in back for an illusion of slimness. Handknit dresses and suits are given timeless lines, handled as though they were crêpe or worsted. Short dinner suits are done in mole grey, winter navy, black faille-and-velvet. For evening, pure line, beautiful fabric.

I. MAGNIN's custom-made collection includes suits with a longer, slim silhouette, daylight-hour dresses with simple line, precious detail. One restaurant dress with a loose Chinese jacket is made of hand-woven eggshell wool shot with gilt; two ballet-length black dinner dresses have alternate overskirts, tied on when you want to add formality. (Toumanova poses in one on page 167.) Evening dresses are deeply décolleté, often with back-movement in the skirts; pure silks, sheer wool, brocade, lamé, and French laces in muted shades or black.

MAINBOCHER's collection is one of the most superb he has produced—imaginative, original variations of his traditional, underdone, thoroughbred look. Suits for both day and evening are fur-lined; coats too have luxurious mink or seal linings, with no suspicion of bulk. Fabrics are used in surprise combinations: a short dress of black wool jersey banded with lace; black taffeta with wool jersey; an evening dress with a black jersey top, a full black slipper satin skirt. The pulled-back look of skirts is done very subtly... the barest suggestion of a bustle, of Polonaise drapery over the hips. Small stoles, surprising in fabric, are shown with many things.

MILGRIM brought back an old favourite...the furred autumn suit. One is shown on page 164; another was in forest green wool with wide bands of mink on the sleeves, at the collar. Quiet, well-made black crêpe dresses were shown, some with hip drapery, all

(Continued on page 280)

Gorgeous prints in lush colors on Rhythm Sheer, a Mallinson Fabric . . . and along the border, Kimball writes the language of love! At your favorite store; pick the quote you want him to know by heart! $4.00.

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AMERICAN DRESSMAKER COLLECTIONS

(Continued from page 276)

typical of the excellent workmanship of this house. The cutaway line is a highlight of the evening collection. One black velvet dress is covered with an ermine-collared cutaway jacket; a bare-top black lace dress has a cutaway peplum, another costume has a slim black skirt slit up in front to match the line of its beaded white cutaway jacket.

SOPHIE OF SAKS FIFTH AVENUE does many suits, a large percentage of them in hand-loomed wools, in brilliant colours, stripes. This season the line stays closer to the figure in both suits and dresses, the long long torso, flip little indications of the bustle, hip drapery in front occur again and again. Suits continue into the after five o'clock category, with the most elaborate materials used in the most tailored way: taffetas, satins, and particularly lace over satin. The restaurant suit on page 163 is an example of this. Lavish fabrics set the tone, again for Sophie evening clothes. She uses much black, brown-and-black, grey-blue, champagne, navy-blue, eggplant, brilliant green, purple.

MURIEL KING OF STEIN & BLAINE makes suits with the longest jackets yet seen...well below the hips. She uses bright shades: red, green, electric blue; and, equally, grey with brown, grey with black. One outstanding suit was grey wool with disks of black passementerie in place of buttons. For travellers, Miss King designed a whole series of dinner and evening clothes in black Lyons velvet...interchangeable jackets, blouses and skirts in all degrees of formality. Evening clothes by Muriel King stress colour, beautiful material: brilliant blue, gold, flame red, flesh-colour...dull finish taffeta, lace, velvet, silk jersey. Some have a décolleté, bustled, Sargent portrait look, some are flowing, figure clinging, shown with long scarves to be draped as you please.

Two designers who work in an entirely individual vein, never have official "openings"...their collections are constantly changing, constantly supplemented by new ideas...are Madame Valentina and Falkenstein. Valentina's forte is her subtle eye for colour, the completely masterful way she drapes fabric, the striking ideas which sign her collection each year. A pastiche of Valentina ideas for evening clothes and how to wear them is shown on page 161. Falkenstein represents the pinnacle of American Modern: timeless, but most contemporary clothes with absolutely peerless fabrics forming the basis of the design...the most beautiful tweeds and woollens, the most extraordinary brocades and silks, Falkenstein clothes are designed for this season... and the next, and the next; are almost as much of an investment as jewels. More of these are coming in later issues of Vogue.

Yes! You get warmth without weight in this man-tailored, perfect fitting *"Borrowed-from-Brother"* coat of 100% Virgin Wool Suede. Five colors—Jet Black, Forest Green, Ice Blue, Tobacco Brown and Burgundy Red in 9 to 20 sizes. Prices $25 to $35.

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The Loveliest, Luckiest Make-up in Many a Moon! Winey-red lipstick with a hint of copper . . . to flame on your lips in the rich crimson hues of autumn leaves. Warm, bronzy tones in face powder, to give your skin the luscious look of cream-rose. Wear Indian Penny this fall . . . you'll say it's the loveliest, luckiest make-up you've found in many a moon!

"Penny Packet" in burnished copper-color metal foil, containing rouge, lipstick, and face powder . . . $2.85

barbara gould

NEW YORK

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SPECIALLY LOOMED BY
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The stuff that dreams are made of! Mink—luxurious, precious mink fur — blended into a rich, supple, pure wool fabric that responds beautifully to masterful tailoring. Highlight your furs with Mink-Mist in Winter White . . . or wear it by its radiant self . . . for the sleekest look of the year!
Trim-fitting dressmaker dream sprinkled with shiny silver buttons for a bright dating future. Sizes 9-15 —about $35
Do the town right in this dressmaker sophisticate; casual dropped shoulders and full push-up sleeves. Sizes 10-18 —about $35
Misses' Sizes by SAM SILBERSTEIN CORP.
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For the Miss—5' 4" and under by SURE-SIZED*
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For name of store nearest you, write to Sam Silberstein Corp., 512 Seventh Avenue, New York 18, N. Y.

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Shaleen Stockings for your entrances...

a wisp of lasting beauty... snug-as-a-hug

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Medium or short; white, pink, black; $4.00
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HISTORY SETS THE STYLE

By Stewart Schenley

FATE follows the fashion when a dynamic personality or an event inspires a new trend. From fig leaves to topless evening gowns, clothes have played a significant rôle in human progress. Fashions are often the reflections of powerful individuals in a worldly mirror, the outward manifestations of inner circumstances. What do you know about these circumstances? Score one point for each of the following questions. Rating: 23 to 25 is Superior; 19 to 22 is Good, and 16 to 18 Fair. The answers are on page 300.

1. The most expensive dress of all time cost nineteen million dollars and was worn only once. Who was the lucky lady?
2. What great tragedienne invented shoulder-length gloves to hide the scars on her arms?
3. What couturier first employed mannequins as we know them, i.e., long-stemmed lovelies to replace the black-clad nonentities of grandma's day?
4. What South American actress inaugurated the present vogue for platform soles?
5. "It's so hard to buy a present for a man," the ladies wail. But it was no problem at all to Catherine the Great, who reached an all-time high in present giving when she presented her favourite with a cape encrusted with diamonds. The question is, which one of her lovers did she hold so dear (pun intended)?
6. What characteristic fashion earned what beskirted warriors the nickname, "Ladies from Hell?"
7. Aprons come into the limelight every now and again, but they are never really out of date. The heroine of Fort Henry used hers to brilliant advantage in smuggling a keg of powder past the Indians. What was her name?
8. No clothes quiz is complete without a deep curtsey to the queen who kept them all guessing. With a finger in every pie in Europe, it yet redounds to her eternal fame that she encased her spinster shanks in the very first pair of black silk stockings. Who?
9. The elaborate structures French women wore on their heads to flout Nazi authority were called what?
10. Who introduced the Spanish mantilla into England as a bride in confirmation of the good neighbour policy she married two brothers to cement?
11. When a gaudy coat turns brother against brother and leads a nation into bondage—that's news. What article of apparel was so important it rated Scriptural headlines?
12. What English dandy taught the Anglo-Saxon world to bathe, and fathered modern male attire?

(Continued on page 292)

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active young women.

HISTORY SETS THE STYLE

(Continued from page 287)

13. This writer was far ahead of her time, for she carried out her protest against the male even to smoking big, black cigars. She would have revelled in slacks! Who?
14. What fairly modern innovation in men's neckwear was one of the important commercial results of the Balkan War?
15. To this particular actress goes the distinction of establishing the fashion of the generous mouth. Fans kissed their "Cupid's bows" goodbye and followed nature's curve—with interesting results—now and always. Who is she?
16. Like a meteor, her star of empire fell across the twilight of royalty as her fairytale court blazed around the most ultra-modish of the world's queens. She gave posterity a plumed hat, a hoopskirt, and a great canal. Who?
17. He was probably the first draft dodger. The big, bold hero didn't want to fight, so he dressed up as a girl, and a very graceful one, too, albeit rather bulgy in the wrong places. But they caught him by the simple psychology of offering him a bow and arrows among some rings and bracelets. He took the bait and was hooked right into war. Who?
18. Before the days of models and fashion magazines, the latest styles from Paris reached the hinterlands complete in every detail. This was done in a very delightful manner, proving that all women are little girls at heart when it comes to clothes. How was this done?
19. In what war did the modern popularity of tailored suits for women begin?
20. What benign Prince-Consort gave us a coat which bears his name and is still worn by clergymen?
21. What sissified suits for small fry were named for the hero of a book by Frances Hodgson Burnett?
22. Elevator shoes—a godsend to little men—are not a new thing. High heels were once made fashionable for men by a king who wore them to bring his petit self up to his grandiose ideas. Who was he?
23. The empress from Martinique ushered in an era of paper-soled slippers and clinging gowns which fairly set the royal bees buzzing. Upon viewing a bill of 3,000 francs worth of rouge, her spouse said, in effect, "Too much consumption and no production!" Turned her in for a new model. Who was she?
24. The very real hero of *The Complete Dandy* gave us a shoe which carries his name—a last now largely confined to (how appropriate) bedroom slippers. Who?
25. What nineteenth-century suffragette put elastic in the legs of her pantalettes and took a long step toward feminine emancipation?

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"...LIKE BIRDS IN THE WILDERNESS..."

By Margot Hill

"An order has been entered directing that your application for an extension of temporary stay be denied. You should, therefore, make arrangements to effect your departure from the United States on or before...." Very short notice it gave, sometimes, if the ukase, delayed by re-forwarding, caught one in New Mexico, Florida, or Wyoming—crashing summer plans and inducing the guilty sensation of having outstayed one's welcome. It sent us hurrying back to New York, starting-point of so many a "temporary visitor" whose stay has lasted six years or more.

From all parts of Europe had we come, refugees of one type or another. We had come perhaps on a job, and stayed on when the job was done. Or we had come because of the friends who would welcome us, the relatives who would take responsibility for us. We had fled peril, poverty, and discomfort of an uneasy peace. And now our time is up, and like swallows along telegraph-wires we collect at farewell parties before each sailing and each flight. The parties diminish as the swallows leave, in ones and twos, in groups. The air is restless as with the beat of wings. A late-comer asks, "Where is André?" "Sailed last week on the *Ile de France*." Jane and the children fly next Tuesday; Blaise has an extension till June to finish his book. Sasha is already in Paris—Willie in Rome.

The first letters back here are eagerly discussed, for the news in them concerns us vitally now. They tell of conditions that we shall find for ourselves when our own time is up; they give us tidings of friends we shall soon see again—or never see again. For the first time we have authentic confirmation of deaths or disappearances. Georgette died two years ago in Marseille—Mary lost two sons in Africa—old Serge is buried in Corsica. There have been marriages, births, divorces. How odd to think of Pierre, that incurable bachelor, *en ménage* with a wife and the child to whom one was made, by proxy, a godparent. How disconcerting it will be to meet that once-indissoluble couple, John and Susan, each with a new spouse. The schoolboy who ate himself so sick at Christmas, the small girl scolded for use of illicit lipstick—they are men and women now, wise in matters that we can never learn.

Conversation at these parties is all of departures and of plans, of dates made in the precarious future. "See you in London. So long."..."We'll meet you in Capri..." "...lunch at the Malmaison, then, on August 5th. I'll be in Cannes by then."..."Ring me up at the Ritz..." or the Pera Palace, or the Reina Christina, or the Excelsior.

Weighty reasons are given for departure. It is rare that anyone admits

(Continued on page 298)

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"...LIKE BIRDS IN THE WILDERNESS..."

(Continued from page 296)

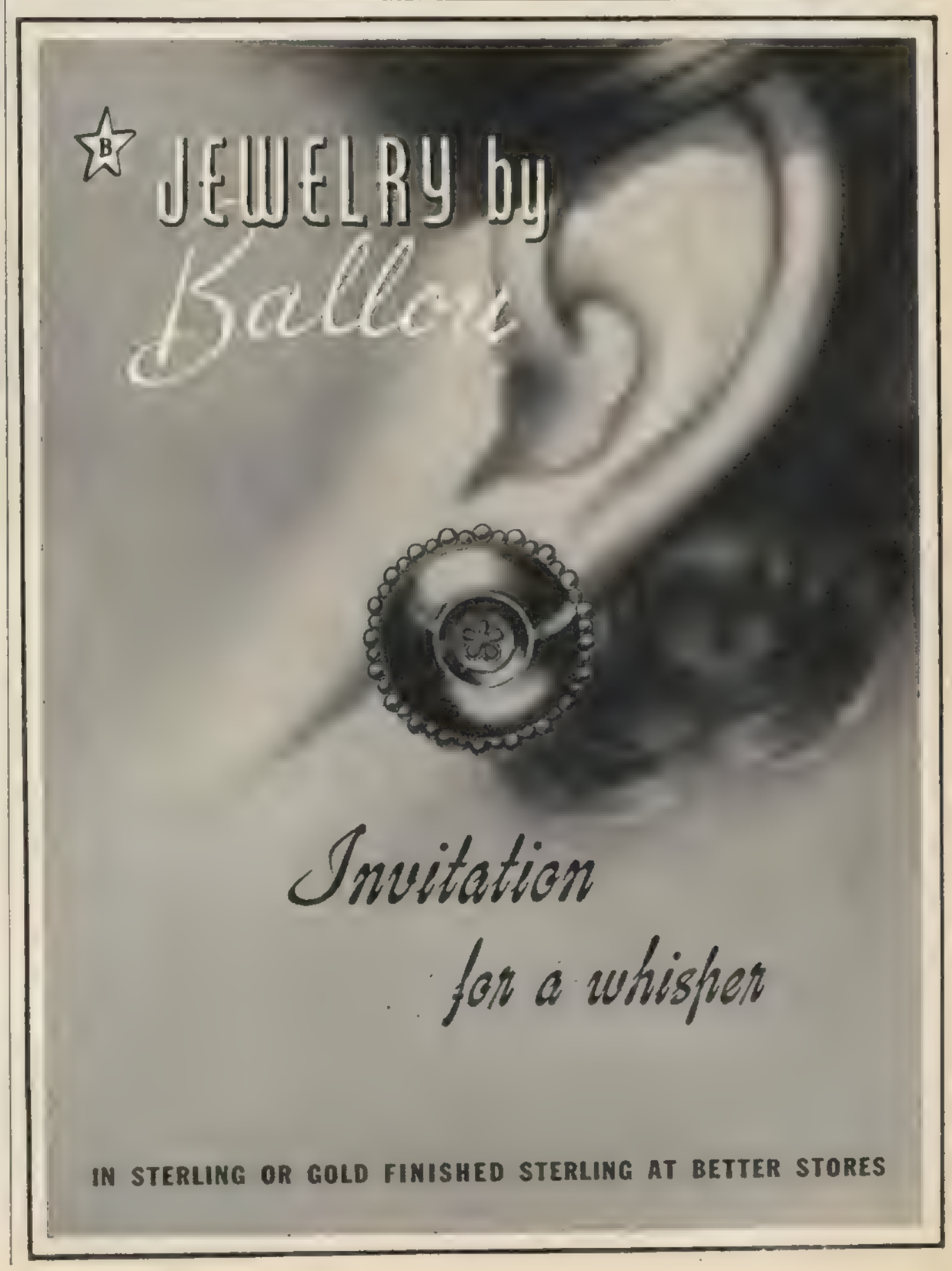
he is going because he must. But this one must visit his aging parents; that one must see after property. A third has to confer with his publisher, a fourth has a law-suit on hand. Tactfully the excuses are accepted at face value, for our own time comes soon. Will one have the courage to avow, candidly, that one stayed on because in the States food, drink, and tobacco abound; because there are new clothes in the shops and hot water in the bathtubs? The pull of nostalgia or of obligation must be strong to heave us out of this cosiness to the chill of sure privation over there. Softened as we are, we shall not dare to admit to our conditioned friends in Europe that queueing-up fatigues us unbearably, that we crave cigarettes as drug-addicts crave cocaine, that enforced shabbiness undermines our self-respect. The excuses our friends would make for us, their indulgence and understanding, might prove in the end a long price to pay for our benefits received in the U. S.

And it is going to be very difficult to meet our friends again. At best they must, inevitably, feel for us something of the smugness of an adult towards a child. At worst, a resentment that no protestation can overcome. And whichever way it takes them, they will be justified. They lived through unspeakable things while we—safe and comfortable—salved our consciences with food-packets and more food-packets, up to and beyond our means. They speak another language than the old one we know, their values transcend ours. The events we only read about, shuddered over in the cinemas, brooded over and mourned at secondhand, were actual happenings to them. They have endured through a baptism of agony, from which our immunity renders us forever unsanctified. The wedge of these last years has driven us so far apart, so much has been unshared. Will any human voice prove strong enough to scream across the chasm dividing us, any intelligible exchange of thought, of confession, of love? Consciously or not, we shall always be apologizing. Consciously or not, those who care for us will always be condoning.

And then our fear of what we shall find, or not find. The fear of seeing loved and familiar places scarred beyond recognition, or mere gaping obliteration where they used to be. This is not the same fear as that of blitz and bomb. It is the fear one feels before seeing somebody familiar and beloved who has suffered some terrible disfigurement. "It was seeing one's mother raped before one's eyes" was one description of a London blitz.

This is what we are all thinking at the swallow-parties, when we talk cheerfully of quota numbers and first papers; of a return, this year—next-year—sometime.... But the little

(Continued on page 300)



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"...LIKE BIRDS IN THE WILDERNESS..."

(Continued from page 298)

international groups of artists, writers, poets, or philosophers, who gathered in the States, member by member, throughout the war years, seldom became assimilated. It never needed our alien registration card, our bi-annual application for an extension of stay, to remind us that we were foreigners. We never lost the sensation of transition; the certainty that, some day, we would go back where we belonged. In our wanderings over this tremendous country, everywhere reminded us of somewhere left behind—Maine was like Scotland, Arkansas like the Crimea, Florida like the Riviera.

So we make dates with each other, and with the wistful American friends who need such urgent and compelling reasons before they can secure permits to return to a Europe they knew and loved and are homesick for.

Well, *au revoir*. It won't be for long.... See you in Paris, see you in Rome. Give my love to Westminster... remember me to the Tour Eiffel...send me a sea shell from Dalmatia. We'll dine again at Armenonville, we'll swim again off Mykonos.... Thank you so much for having us. It has been a lovely party. Come and see us next time—you know the way. Goodbye-goodbye.

ANSWERS TO QUIZ ON PAGES 287-292

1. Marie de Medici, Queen of France.
2. Sarah Bernhardt.
3. Lucille.
4. Carmen Miranda.
5. Prince Potemkin.
6. Kilts worn by Scottish regiments.
7. Betty Zane.
8. Elizabeth Tudor.
9. Occupation Hats.
10. Catherine of Aragon.
11. Joseph's coat of many colours.
12. George (Beau) Brummell.
13. George Sand.
14. Coloured ties.
15. Joan Crawford.
16. Empress Eugénie.
17. Achilles.
18. By means of fashion dolls—completely dressed little misses sent by boat to all parts of the civilized world. Styles were then copied by home dressmakers.
19. World War I.
20. Prince Albert of Saxe-Coburg, consort to Queen Victoria.
21. Little Lord Fauntleroy suits.
22. Louis XIV.
23. Empress Josephine—new model was Marie Louise.
24. Count Alfred d'Orsay, celebrated as the handsomest man in Europe.
25. Mrs. Amelia Bloomer.

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DREAM CANYON

By Robert J. Smithdas

[EDITOR'S NOTE: *Robert J. Smithdas is totally blind, totally deaf. He is also gifted. Now twenty-one, he will enter St. John's University next fall, will be the second deaf-blind person ever to attend college. (Helen Keller was the first.) His quick, deep intelligence was discovered last year by tests at The Industrial Home for the Blind in Brooklyn, New York. Sent there to learn a handicraft, he had promptly learned all the Home taught. Recently he completed a volume of poems, which —like this article—prove his perception through the senses of touch and smell.*]

LAST summer two friends and I spent a blissful vacation high in the mountains of western Colorado. We camped at Dream Canyon, a beautiful rocky glen filled with pine and aspen, and watered by the rushing torrent of Boulder Creek.

The camp is owned by Henry Lawrence, a true old-timer of the Old West. Years ago, Lawrence successfully prospected for tungsten in the nearby hills and invested his earnings in land. He built cabins for summer visitors and showed them how to ride horses properly and comfortably. Although now past seventy, he still enjoys taking his campers on long rides among the canyons and ridges of the mountains.

Our cabin was the original habitat of gold prospectors who had come there even before Lawrence's time. Except for a new addition in back, the little structure of three rooms was still the same; there were no modern conveniences of any sort. Some of the other cabins had been fitted with electricity, but this one still retained its primitive uniqueness.

We carried our water from the pump which was built on a platform above a well full of sweet, clear mountain-water that seeped down from the snow-fields fifty miles away. The old stove in the tiny kitchen had a small reservoir; if you wanted a supply of hot water, you had to fill it with several buckets of water and light the fires. The wood-box was just behind the door, and you guarded it tenaciously against the wet weather.

The bracing air and pure atmosphere put a keen edge on our appetites. If there were any pancakes left from breakfast, one of us took them down to a fallen log and left them there for the hungry little chipmunks to devour. We were nine thousand feet above sea-level, and our appetites were full of energy and zest.

Henry Lawrence is noted for his fine horsemanship and keen judgment of horses. Ranchers from all the neighbouring country recognize his authority and bring their animals to him for criticism and advice. While we were

(Continued on page 304)

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DREAM CANYON

(Continued from page 302)

there he had a horse called Napoleon, who seemed to have complete freedom of the place. Three years ago Napoleon was brought up from the town of Boulder—thin, emaciated, and almost starved. Lawrence took care of him and gave him the best pasture along the creek; now he is sleek and round as a corpulent dowager. When you ask Lawrence how he happened to name Napoleon, he will tell you that one of his campers suggested the nomenclature because he had been so thin. "Call him Napoleon for his boney parts." At night we heard the horse walking about outside our windows and Lawrence told us that was because he was lonely and wanted to be near human beings.

Nearly every afternoon we bathed in the cold, swift water of Boulder Creek. The stream is fed by glaciers, and when we stepped into its shallows we gasped and our toes curled over the smooth round stones in its bed. In its deepest parts it was scarcely three feet in depth, but the current was so strong that you had to brace yourself against large rocks to keep from slipping downstream. It took all your courage to sit down and feel the water rush over you. But afterwards, when you got back to the cabin, walking barefoot over the stony soil carpeted with asters and great mountain daisies, you felt warm and clean and satisfied throughout your whole being.

Dream Canyon is for everybody from everywhere, and when I visited the camp there were people from every walk of life—all Americans to the very core. There was George Alphin, a prosperous wheat grower; Mrs. Niles, a schoolteacher; and Captain Minaci, who had just been released from the Army, an electrical engineer. Up the canyon lived other families at Switzerland Park.

Every week there was a bonfire down by the stream, and all the neighbouring countryside came in for the evening. A great log of dead wood would be placed upright and about its base smaller chunks of firewood were piled high. Mr. Gough, a cowboy from down the valley, would come up with his family, bringing his guitar with him; then he and all who were there would join in and sing the old ballads of the West. When the logs burned low and the coals glowed steadily, we toasted marshmallows on long green sticks.

Over the creek, not far from our cabin, lived Mr. Patton, who had been struck by lightning and whose entire left side was permanently paralyzed. I have never seen a man with more courage or steadfast spirit. He had bought a few acres from Henry Lawrence, built a modern cabin with all conveniences, seemed happy and contented there. With his one arm he sawed down trees and cut them up for

(Continued on page 305)

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DREAM CANYON

(Continued from page 304)

firewood. He did rough carving, not too fancy, but quaint and versatile. In winter he sold his summer's work in Boulder, pulling a cart along the streets. No one could help but admire this man who had active use of only half his body, yet sustained himself in spite of mishap.

One August day we took to the high road that wound up to the glaciers not far away. At noon we picnicked in a pine and aspen grove on the virgin mountainside and by three o'clock we skirted the great cliff and came upon the snow. It was weird and awe-inspiring to feel the deep, cold pressure of the snow underfoot, while the sun shone hot and bright upon our faces. On the way down, we stopped and looked at the timberline trees with their strange, wind-twisted branches, huge burrs, and stunted growths. We drank from a roadside fountain that brought its water down from the glaciers we had left an hour before.

All over the mountains we found old tungsten mines in various stages of desertion. There were broken bits of machinery, old tracks that led down into the earth, and ramshackle huts sorry with neglect and decay. In one particular instance there was a mine which seemed to have been deserted just recently, yet had not been worked for years. The shafts were full, the machinery practically whole; a glove lay on the forge in a makeshift shelter, and an old corrugated iron shack leaned over the crumbling cliff. Bits of tools and metal lay everywhere; even the beams of the mine's damp roof were still solid. It was like walking through a haunted world, devoid of life but pregnant with suggestion and memories.

The wild life of the region was still abundant: there were countless signs of bear and deer and chipmunks —even of mountain lions. We often sat still with peanuts on our palms and, after a period of silence, felt the dainty front paws of a timid chipmunk scurry over our fingers. Then there was a quick little nip and it hurried away to its burrow.

Night falls fast in the canyons. After the evening meal, we would light the old kerosene lamps and sit around the plain table in the largest room. When the night drew down and the air became chill and sharp, we fell asleep to the music of the creek or to our own thoughts.

But if I remember Dream Canyon it will not be because of its beauty and happiness alone. It is America—full of freedom and fraternity, Nature, and creation. It is in places like that that you see the manifestation of God as a Master Workman and free your mind and life from the corruption of the crowded world. It is the genuine America that made America great.

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CHILDREN OF MARS

By Elsa Kruuse

Those who have never seen a trainload of refugee children pull into a railway station do not know what war is. No matter how much is written about it, no matter how good their imaginations, not until they have heard that quiet, hopeless sobbing, or had their arms clutched in desperation by a child asking, "What are they going to do with me now?"; not until they have seen that bleak apathy which can come into the eyes of a child who has lived with Death, do they know what war is.

It was 1944, and all over northern Europe the word was passed in whispers: "Try to get to Sweden." And the children came—on special trains, in little boats, hidden in the coal holes of big ships, and on foot. They came strapped to the backs of their fathers and mothers plodding slowly through deep snow to the Swedish borders. They came in leaking rowboats, from Denmark, Lithuania, and Latvia; from Esthonia, Germany, and faraway Holland.

To keep the children from crying and giving away their positions to their pursuers, their parents had to give them sedatives, or, lacking these, were forced to knock the children senseless to keep them quiet until they reached safety. Too often, however, a floating oar or an upturned boat washed up on the rocks told the mute story of new tragedy. From the shore, one could often hear the ping of rifle bullets echo over the water as the pursuers raced the tiny boats to that invisible line in the sea which, once crossed, meant peace from persecution.

Many of the children were dead when they arrived, and others would be before the grim Swedish workers, waiting on the shore with blankets, medicine, and hot food, could help them. Waiting there with them, I saw tough soldiers turn away and get sick, as they unloaded the boats. When someone handed me a bundle and I saw that it was a baby whose body had stopped the bullet meant for his father, I was sick too.

What is it that makes me remember that time when I thought I had blotted it out forever? It would be easier if one could forget.

"*We don't want war,*" the people say. "*Give us peace!*"

But, at night, the wraiths return, and I see the children with their pale faces and huge, hungry eyes, and their bewildered, vacant stares which sometimes quivered into consciousness with the shadow of a smile when a child heard its own language spoken.

"Here are friends," that look said. "Don't go away. Please!" Yet you had to go away to inspect and ticket the next group of passive, bewildered babies who had learned long ago that it didn't help to cry. Their grief was too deep for tears anyway, for most of them were orphans (though some did not know it at the time), or just as good as

(Continued on page 307)

CHILDREN OF MARS

(Continued from page 306)

orphans because even after months of work we were not able to locate their parents and probably never would.

At least we had warm food to give them, and clothes, and blankets for their beds. And when the lights were turned down in the evening, strange little prayers were whispered in a dozen languages but all to the same God. The little girls caressed the blankets with their fingers, loving the softness, and the boys would hold theirs in a tight grip even in their sleep, so that no one would steal them.

Many of the children were in the last stages of tuberculosis or pneumonia when they were found, and we were almost powerless to do anything for them. Others could not keep any food down because they had not eaten for so long, or because they had drunk salt water when their elders were not looking, or because they had ptomaine poisoning from scraping tin cans which had once held food.

Was this 1944 did I say? Yes. And it is 1946 and it was 1943, and '42, and '41, and '18—and all the way back down the years. It was France and the Low Countries, Germany and Italy and Poland, Russia, Greece, China, Japan. ...Ever since man has fought man the children have been condemned to wander back over the bones of their fathers, gaunt, staring, scuffing their blistered feet in the rubble of lost worlds.

The people want peace—not war!

How right. How true. Then wouldn't Hitler's gas chambers be more merciful at least than the slow death to which the world has committed 75 per cent. of the children of the world because of unkept promises?

Still, some of those children *will* survive. The mind which has known only hate and fear, and the body trained to subsist on scraps and leavings, require little more nourishment. Never having known love or comfort or happiness, the great masses of these children whom we have not reached can hardly be expected to know how really kind and generous people can be.

In a few years more, should we be surprised if these children of Mars—having nothing to lose, and in the only way they know—band together to take for themselves the things which have been denied them? Unless we help them quickly, those children may one day stand against our children for just a fleeting moment before the genius of the scientists annihilates us all.

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AMERICA IS WEST—AND SO IS EUROPE

...a compendium of Wisconsin-iana in fact, fable, and food

By Faith Stratton Finch

LAST year I went back to Wisconsin. After an absence of several years, the essence of the place seemed apparent to me as never before. Here was America to rediscover. Here was Europe, too. For that remarkable state is a microcosm of our Western World—plus a prodigal portion of the elements that produce humour and success.

Her legendary and near-legendary figures are legion. F. W. Shadick, "The Scotch Giant," now nearly as apocryphal as Paul Bunyan, was seven feet four and weighed three hundred and seventy pounds. He hauled lead as a teamster, in the 1840's, between Mineral Point, Wisconsin, and Galena, Illinois. Harry Houdini grew up in Appleton. Al Ringling lived at Baraboo and used to winter his circus there. And the present-day famed Liar's Club, at Burlington, is one of the tallest tales of all—as it was born in the head of a newspaper reporter who invented it to make news.

At Land O' Lakes, in the big woods east of Eagle River (and neighbour to King's Gateway Hotel—that year-round wilderness resort in the grand manner) you'll find Barefoot Charley. He has built himself a rustic museum, with tavern attached, where deer and wildcat (the stuffed kind) leap at you through windows.

West and north, near Iron River, is Chauncey Bottum, nationally-known as Chauncey the Bear Killer. Expansively comfortable in his Wildernest Lodge, he is the friend, host, and fishing-and-shooting companion of Presidents—of the United States and of the major industries. They shingled his lodge, they furnished it, they fenced in his wooded lake-set acres, and his home is their year-round club—a new kind of Wisconsin cooperative.

The World in Wisconsin

Although it is the ingenious Yankees in a small but continuous stream, who have moulded the character of the state from frontier days, people from over forty countries, principalities, and duchies of Europe are represented in Wisconsin community life. Perhaps because there was plenty of room for all, and rich soil that repaid with higher interest the labour of these foreign colonists, their old world traditions were not dissolved as quickly in Wisconsin as in other parts of the country. The customs they brought with them, used first to preserve their identities, with prosperity became their pastimes and the natural expression of their joy—and today they make Wisconsin a gold-lode of living folkways and folk-play.

As you drive up through the

(Continued on page 309)

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AMERICA IS WEST—AND SO IS EUROPE

(Continued from page 308)

state, you see each group represented by its own architecture. Near New Glarus and Monroe, the big Swiss barns have ventilators cut like the tall windows of a Gothic cathedral; and some barns are painted with Alpine views of snow-covered mountains.

Cornish houses, around Mineral Point, are built of square blocks of yellowed fieldstone, with walls two feet thick, their steep roofs bristling with chimneys—for each room has two or three fire-places in it. Shake Rag Street and Jail Alley, in Mineral Point, are like streets out of Fowey and Polperro. Pendarvis House, on Shake Rag (for lunch and dinner, by reservation), is now open again, specializing in Cornish dishes.

Atlas in a Haystack

Even the architecture of the haystack varies, from the low, soft mounds of the Belgians to the round, compact haycocks of the Croats, standing like rows of overgrown conical beehives. There are the peak-roofed hay-drying sheds of the Finns, of squared-off logs, the walls fanning outward towards the roof to make each building look like a great brown loaf of home-made bread.

There are the high-balconied Dutch windmills with four paddles, around Oostburg, in the south-east, near the Lake Michigan shore; and the old Finnish one with eight wings, up north on the Amnicon River, near Superior. There are the balconied houses and arch-gated gardens of the Italians, near Milwaukee and Madison. There is the maple syrup country, in Marinette County, where descendants of the first French settlers live; and old French houses, churches, and missions scattered along the rivers, the thoroughfares into the wilderness. There are the brick houses and churches of the Belgians, in Door County, and their wayside shrines—each shrine a small room with an altar in it. There are the crossroad crucifixes of the Poles, raised high on a post, each crucifix in a tiny peak-roofed shelter of its own. There are the Russian churches with Byzantine steeples lifting up the three-fold cross.

And to complete the rich Paisley picture of the landscape are the tobacco fields of the Norwegians; the poppy fields of the Bohemians; the great dairy herds that produce milk for the cheese industries of the Swiss, Germans, Dutch, and Italians; and cream for the butter industry of the Scandinavians; the famous flocks of white geese at Watertown, fattened by a special noodling process that is an old German family secret and grows enormous birds with enormous livers; the vast cranberry marshes; the acres of land planted to peas for the canneries; the cherry orchards; and the forests with their filigree of blue lakes.

You could make a calendar of

(Continued on page 310)

AMERICA IS WEST—AND SO IS EUROPE

(Continued from page 309)

feast days and festivals that would take you from one part of the state to the next. And with the feast days, food. There is the French custom of New Year's visits. At each house, the host serves punch and then joins the crowd going on to the next house. January 6 is a special feast day of the Poles (of Milwaukee, Stevens Point, and Superior). Children still dress up as Magi and go from house to house singing; and in some parishes the priest also comes to bless each house and mark the door with chalk. January 7th is Christmas Day to the Russians (Milwaukee, Kenosha, and the northern rural colonies of Clayton and Cornucopia). These devout people use the Julian calendar, which has a lag of thirteen days from our Gregorian. On their Christmas Eve, to commemorate the manger, they set their meatless evening meal on a table spread with straw.

With the Swedes and Norwegians all over the state, the whole Christmas season has been filled with conviviality, from St. Lucy's Day, December 13th, when the Christmas baking begins, until Epiphany, when the Christmas decorations are taken down. As soon as Christmastide is past, skiing and winter sports begin. Big ski tournaments at Grantsburg, Siren, West Sweden, and Freya attract thousands to see the champions float off the high ski towers into the winter air.

Easter brings many celebrations. The Bohemians bake a white cake abundant in fruit, in an iron mould the size and shape of a new-born lamb; it is iced with fluffy white icing and sometimes given a fleece of grated cocoanut. The Russians bring their food for Easter morning breakfast to the church to be blessed at the midnight service the night before; and with it are always round loaves of bread marked with the Greek Orthodox three-fold cross.

For the Poles, Easter Monday is Switching Day. Polish boys in old-country costumes, their striped cotton trousers tucked into shiny boots, and long sleeveless coats over their white shirts, go to the homes of their best-beloveds and switch them (but lightly) with perfume-soaked switches, and douse them with water. This quaint, if slightly damp, custom is supposed to have originated the first Easter Monday, when crowds gathered at the empty sepulchre had to be driven away with scourges and cold water. Of their basilica, St. Josophat's, in Milwaukee, the Poles are justly proud, and its high, green copper-covered dome can be seen from afar. With ingenuity and vision, they bought and moved to Milwaukee the old Post Office building and some pillars from the old Court House—all the way from Chicago—and the result is a church of great beauty.

May 17 is Norwegian Independ-

(Continued on page 311)

AMERICA IS WEST—AND SO IS EUROPE

(Continued from page 310)

ence Day. These are people who remember with sentiment the old culture and language of their land. At Koshkonong, in Dane County, and at Stoughton, *rosemaling*, one of the oldest of the genre arts, is done on a commercial scale to decorate smörgåsbord platters and other wooden pieces. Near Mt. Horeb, on one of the old Norwegian pioneer farms, is little Norway. Fifteen buildings of rough, hand-hewn oak house Norwegian antiques and handicrafts to make the largest Norwegian museum in America.

Two distinctive recipes are quicker to achieve than most of the complicated Norwegian dishes. The first is *Norsk Blodkake*, or Wet Cake —somewhat of a tipsy cake:

Beat up three eggs with one cupful of sugar. Add 3 tablespoonfuls of water, beating hard, and last of all, slowly beat in 1½ cupfuls of flour, sifted with ¼ teaspoonful of salt and 2 teaspoonfuls of baking powder. Bake at 375° F. in layer pans.

When layers are cool, and turned out, sprinkle each layer generously with fruit juice (sweetened apricot juice with a big dash of brandy is very acceptable) and put the layers together with a filling of puréed prunes mixed with whipped cream, with a dash of ground cloves and ginger. Cover the top with whipped cream.

The coffee cake is a quick-bread that you could turn out with Bisquick, with only a few changes in the rule:

Mix like pie-crust, ½ cupful of shortening, 2 cupfuls of flour, 2 teaspoonfuls of baking powder, ½ teaspoonful of salt, 1 cupful of sugar; and 12-14 cardamon seeds. Add to this 1 cupful of sweet milk, beaten with 2 large eggs. Last of all, beat in 1 cupful of raisins. Put in loaf pans, sprinkle with sugar and cinnamon, and bake at 350° F for 35-40 minutes.

May is a festival month, also, for the Belgians of Kewaunee, Brown, and Door Counties. There are celebrations over the local elections, with a maypole for the People's Choice. But the last Monday in May, Our Lady is asked to give the blessing of abundant crops; and a great rogation procession is held at the famous shrine at Aux Premiers Belges, at Robinsonville, seventeen miles northeast of Green Bay. The chapel there has been called the Lourdes of the Middle West, and it is on the spot where Adele Brice, a little Belgian girl, saw a vision of Mary.

The Bavarian societies of Milwaukee hold their harvest festival in July, now, instead of in October. No longer does the elected Queen carry that symbol of good harvest, a white radish; for she now wears a ribbon, bathing-beauty fashion. The festival lasts two days, with much hilarity and dancing in the streets. Milwaukee, as famous for its civic beauty as for its beer, is also memorable for its restaurants. Fritz Gust's (one of the oldest) is the place to go for duck dinners. You'll find Watertown duck and geese served there, and all the old German favourites. Mader's produces delicious German dishes, and is famous for its

(Continued on page 312)

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AMERICA IS WEST—AND SO IS EUROPE

(Continued from page 311)

tremendous roast pork shanks—your second helping is on the house, if you can manage to encompass the first. Eugene's, specialists in seafood and fish of all kinds from whatever coast or deep, also serves that supreme of fish, plank-broiled Lake Superior whitefish.

The second Sunday in August sees the Hungarian Harvest Festival in Milwaukee, with a Harvest Queen chosen and crowned with wheat and wildflowers, a "landlord" who receives tribute, and feasting on special Hungarian dishes. The Belgians have two important festivals in this month: a big field mass with choral singing, at the Chapel at Aux Premiers Belges, on Assumption; and a Kermis the last Sunday in August, with feasting and dancing in the streets.

The fourth Sunday in August, from early morning until late at night, is for the Welsh the Gymanfa Ganu. This song festival is held at gaunt and picturesque Peniel Church, near Pickett. The old Welsh songs, sung *a capella*, begin in the English language; but as the singers and the audience reach a pitch of exaltation, the old Welsh words take possession and spirit the emotions to new heights.

The dramatic story of William Tell, with a Swiss cast of two hundred, is acted at Elmer's Grove, near New Glarus. The play takes three hours and is wonderful in its oudoor setting in a natural amphitheatre. It is given in Swiss the Sunday before Labour Day and in English on Labour Day.

And now we come around to Christmas again and find not only the people of the new world remembering their old world home-and-church customs and cooking their special Christmas dishes—but the old world contributing to their pleasure. Once again the Norwegian ships will be coming across the Atlantic and up the Great Lakes with their loads of lutfisk, dried hard and white, lingon-berries, and their highly-spiced Christmas cheeses. The Swedes stuff Christmas geese with prunes, apples, and boiled rice (with onion, of course). There is the Christmastide smörgåsbord. There is Römme Gröt, a warm, sour-cream pudding that is standard equipment for Christmastime desserts. Another favourite is an apple pie, made with a crumb crust and filled with apple sauce, boiled custard, and whipped cream.

The Bohemians, on Christmas Eve, make golf-ball-size biscuits and serve them with honey, milk, and poppy seed. The Croats have a special way of stuffing turkey—they make a finely-ground dry-bread-and-onion dressing and poke it under the skin of the bird. And the Cornish bake their saffron cakes, to eat with clotted cream; and their wonderful pasties—triangular pies, the size to fit a miner's pocket, and the original meal-in-a-package—appear in full Christmas richness.

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KENTUCKY SPECIALS

By Marion W. Flexner

Hickory-smoked old country ham is perhaps Kentucky's most distinctive entry for the Culinary Hall of Fame. Prize specimens weigh from eighteen to twenty-five pounds and, in the opinion of most experts, have been aged two or three years.

Before cooking these hams they should be scrubbed with mild soap suds and a stiff brush to remove all mould, and inspected carefully for "skippers." If any soft spots are present, they should be cut away. Then the ham should be placed in a pan under running water and remain for thirty hours.

After trying numerous recipes, I have come to the conclusion that the best way to cook these old hams is to boil them. Not having a large enough boiler, we have cleaned our copper clothes boiler and used it successfully.

Kentucky Old Country Hams

Put the ham into the boiler—the pan half-filled with water. Cover and set on top of the stove where two burners can be turned on under it. When the water boils, turn the burners very low, and let the ham simmer 15 to 20 minutes per pound. Add more water if necessary, but never fill the boiler more than half full. Turn the ham from side to side every so often. To test it, pull out the tiny end bones with your fingers. When you can do that, you will know that your ham is ready to be taken off the stove. Another method of testing is to stick the ham through to the bone with a long-pronged fork. When it sticks tender, it is done. Old Mammy cooks insist that the ham must cool in the liquor in which it was boiled, but I take mine out as soon as it is cooked on occasions—especially when I am going to serve it hot.

Just before serving, place the ham in a flat pan with 1½-inch sides, trim off the top skin and enough of the fat to make a smooth surface. Then, with a sharp knife, mark the fat into squares, being careful not to cut through to the meat. Insert a whole clove in each square, dust the surface with powdered cloves, then spread a thin layer of prepared mustard over this. Next a cup of soft, medium brown sugar is patted over the mustard. In some parts of Kentucky, a tablespoonful of water-ground white corn meal is previously mixed with the sugar, but this is not essential. Place the ham in the grill or broiler, then light it and close the door. Let the ham remain until the sugar bubbles and the whole surface seems glazed, but peek in every now and then to see that it does not burn. Remove ham to a platter and bring to the table. When sliced, the colour of the meat will be of a dark, reddish brown, flecked with white. (Strangers have thought such hams spoiled, and refused to eat them. But they were wrong, for the white specks are medals of merit. By them you can tell the genuine article.)

Jelly Sauce for Ham

True Kentuckians would never mar the flavour of their precious native ham by the addition of any condiment. But sometimes a concession is made for visiting celebrities in the form of Jelly Sauce. To make it simply melt a glass of tart jelly—plum, grape, or what you will—with a heaping teaspoonful of prepared mustard. When the jelly comes to a boil, stir well and serve.

Chili Special

An excellent sandwich filling is a lovely, dusty pink one, made by blending 2 Philadelphia cream cheeses with a small grated onion, a dash of tabasco, salt to taste, and enough bought chili sauce to make the filling the proper consistency to spread. This is often made into open sandwiches—use

(Continued on page 314)

KENTUCKY SPECIALS

(Continued from page 313)

the discarded rounds left over from the Benedictine sandwiches—or cut the sandwich bread into any desired shape with your cookie cutters.

Another popular way of serving the chili spread is to pile it into a small bowl, place on a tray, and surround with potato chips. Still another way is to spread triangles of bread rather thickly with the filling. Top with another triangle, and coat the outside of the sandwich with softened, but not melted, butter or margarine. Place a few sandwiches at a time into an ungreased skillet and set over a low flame. Sauté first on one side, then on the other, until the bread takes on a light brown colour. Serve very hot.

Note to the Thrifty

Do not throw away any part of these old hams. The melted, strained fat is excellent for frying potatoes or pork chops. The broth can be used for bean, split pea, or cabbage soup. The skin and a little of the fat can substitute for bacon or salt pork in that pot of black-eyed peas or greens. Grind the stringy pieces of cooked meat to use in sandwiches and omelettes.

Ham an' Biscuits

A Kentucky cocktail specialty is to pass minute slivers of old ham bedded in tiny, hot, buttered, beaten or soda biscuits.

Ham Hock and Green Beans (6 servings)

When baking a country ham, or a city one for that matter, cut off the hock and set it aside. It should weigh a pound to a pound and a half. This meat, while full flavoured, is usually stringy and can be put to better use when cooked with vegetables.

Cover the hock with a quart of water, a slice of very hot pepper or ⅛ teaspoonful cayenne pepper, and add one onion, peeled but not diced. We use a Dutch oven for this, or a heavy aluminum pot with a tight-fitting lid. Simmer slowly for an hour or two or until the hock is almost done. Some of the water will have cooked away, and if you are using 2 pounds of beans, which is enough to serve 6 people, you will have to add more water to make up the original quart. Do not add salt at first as some hams are so salty that no other seasoning may be needed. Add the beans, put the top on the pan, and simmer slowly from 1½ to 2 hours, or until the beans are tender and have a glossy, almost transparent look. Taste and add salt and pepper if necessary. By this time most of the liquor should have cooked away. That which remains is served with the beans. We call it "pot liquor" and if you like to "dunk," crumble your corn pone into this and "smack yo' lips."

Greens and cabbage are excellent understudies for the beans.

Henry Bain Sauce for Steaks or Roast Beef

Guests at Louisville's nationally known Pendennis Club are served a distinctive, tangy, very peppery sauce with every order of broiled steak or roast beef. This wonderful condiment, which many prefer to any other bottled meat sauce, was named in honour of its inventor, Henry Bain, for years the Club's dignified head waiter. His masterpiece is still compounded in secrecy by some of his relatives. The recipe

(Continued on page 315)

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KENTUCKY SPECIALS

(Continued from page 314)

given below is my own version of how I think the mixture should taste.

Blend a cupful of Heinz's tomato ketchup with ½ cupful of Lea and Perrins Worcestershire sauce, ¼ bottle of genuine Tabasco, and ½ cupful Bombay chutney. (I use Major Grey's, when I can get it, although any good brand will do. Paste variety is best, but the other is satisfactory if the individual pieces are put through the finest blade of the meat grinder.) Stir well and salt to taste. Pour into a bottle and pass with steak or roast beef.

Variation: Since this sauce is so very hot, we often mix it with equal parts of home-made chili sauce before serving it.

Cream Corn Pones
(6 small pones)

Put a cupful of unsifted white corn meal in a bowl. Get the water-ground meal if you would have your pones taste the way ours do in Kentucky. And don't try to make this recipe with yellow meal. Add ½ teaspoonful of salt to the meal and stir in ½ cupful boiling water. The mixture will resemble dry crumbs. Cover the bowl and set in the ice box an hour or so to chill.

Just before you are ready to make out your pones, bring your corn meal mixture into the kitchen. Be sure that your oven is hot by this time—450 degrees is about right.

Add to the meal mixture a tablespoonful of melted lard or butter and a teaspoonful of cream of tartar baking powder mixed with ¼ cupful of thick sweet cream. Stir well. Now the mixture should be a paste, firm enough to handle.

Take a heaping tablespoonful of this paste and form it into croquette-like shapes, placing them in a preheated iron skillet in which there is another tablespoonful of melted lard or butter. Then pat the tops with your fingers to flatten them slightly. Put the pones in the oven and leave for a half hour. By this time they should be brown and cooked on the inside. If not, turn them over and let them stay in the stove an extra five minutes. Serve them piping hot with beans or greens or soup or salad, and allow at least two to each person. Like biscuits, you always "butter 'em while they are hot."

P.S.: These pones are equally good made with thick sour cream. Use the same amount as you would of sweet cream, but substitute ½ teaspoonful of soda for the baking powder.

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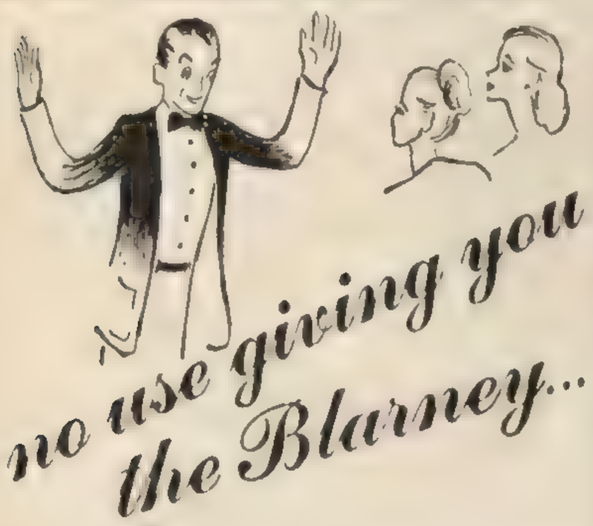

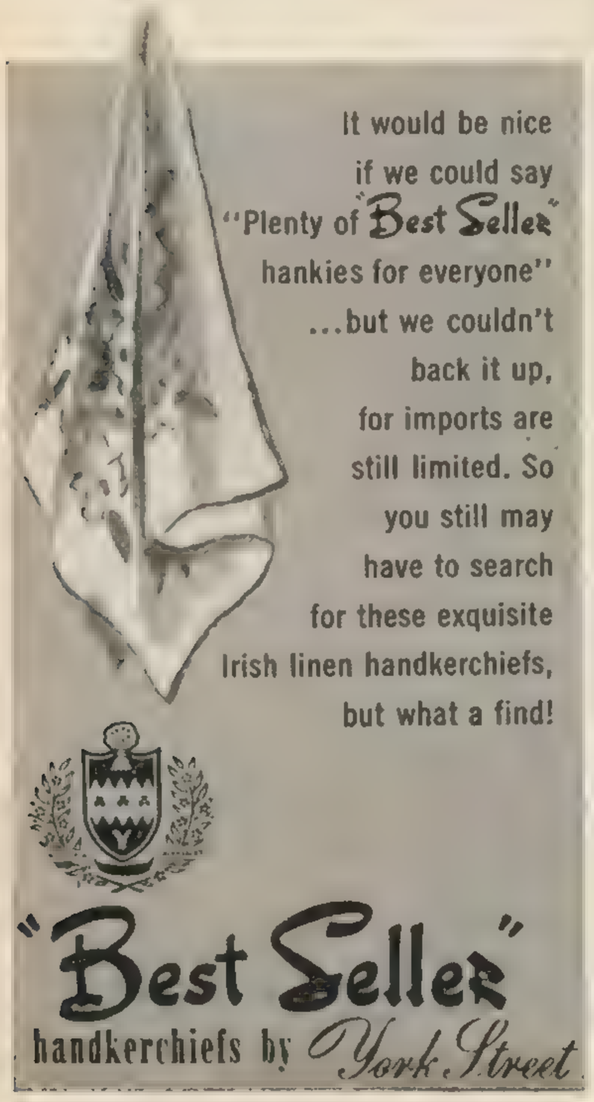

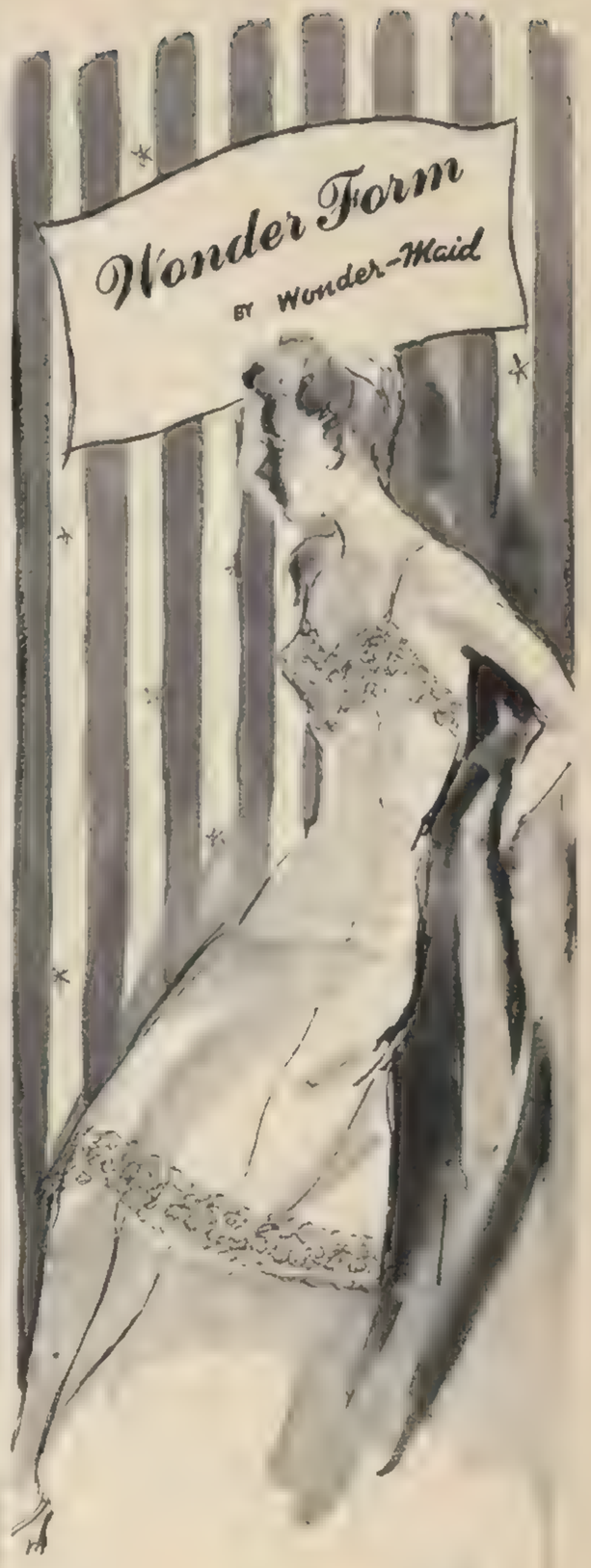

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World Friendship Week will begin October 1st, and will inaugurate the second World Friendship Festival—a Christmas fête fostered by the children of the United States for the children abroad. The idea is that every American child shall buy a present and send it with a friendly note to a child in another country. This plan has a simple philosophy: "Share your friendship. Share your Christmas." It is hoped to send millions of presents in the name of American children. Anything down to a five-cent package of chewing gum will be acceptable, so that every American child who wants to can have a part in this big Christmas party.

Here is an opportunity for every adult to underwrite a child's Christmas. There are many ways to take part in the Festival—either as an individual or within a unit: buy a present for a child to give; give money to World Friendship Festivals, Inc.; or serve among the groups collecting, packing, and sending the gifts. Many schools, churches, social and charitable organizations are joined in this effort and they will welcome your support.

The National Retail Dry Goods Association has set aside the first three days of October to feature throughout the stores of the United States an array of the presents tempting to a child. Parents, teachers, group-leaders, and guardians are asked to help and encourage children in selecting and sending tokens to others. The Blind have already undertaken a campaign to have every blind child in this country prepare an offering for a blind child abroad. Hollywood is planning a "Preview Party," to be held by the stars' children—an advance festive gathering where the guests will engage in all the traditional rituals—red-and-green decorations, gay wrappings, and Christmas cheer to be sent abroad—a type of stand-in party that might be held in many communities.

Every parcel will carry the unifying message: *A Century of Peace from Today, through World Friendship.* The packages can be earmarked for specific nations. Those not so designated will be consigned to the neediest countries. Individual packages should be under four pounds, and in size no larger than 1′ x 6″ x 6″. They must be clearly marked. The group packages will be directed to their affiliates in other countries.

Please ship packages as early as possible, as October 31st is the deadline for their acceptance in the World Christmas Festival. Individual packages should be sent to the main warehouse—from which they will be shipped overseas in your name. The address:

World Christmas Festival,
% American Youth for World Youth,
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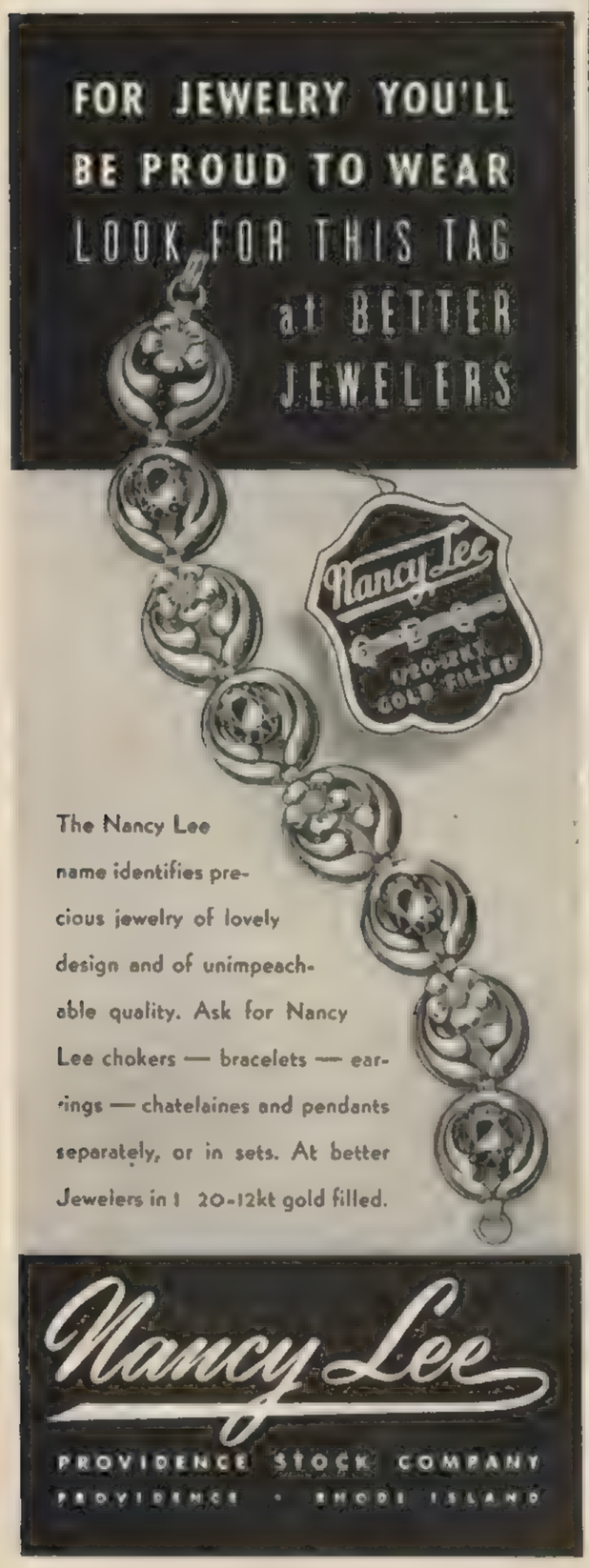

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AMERICAN BALLET SEASON

(Continued from page 175)

The "American style" is first of all dramatic, always concerned with a story, and often with a contemporary story—just as the choreography may borrow freely from jitterbug dancing, and the score may interpolate jazz. Other marks of the Ballet Theatre's style are sincerity, high spirit, high polish, and a flair for comedy.

Among the Ballet Theatre's top dancers are Alicia Alonso, Nora Kaye, John Kriza, Hugh Laing, Igor Youskévitch, and Michael Kidd, who did the choreography for last season's enchantment "On Stage." The great hit of the troupe's London appearance last summer was "Fancy Free," the graceful roughhouse organized several seasons ago by a famous trio: choreographer Jerome Robbins (whom the British *New Statesman and Nation* called "Jeromé Bobbins"); composer Leonard Bernstein; designer Oliver Smith.

This season, these three have given the Ballet Theatre a new ballet called "Facsimile." The group will also dance, for the first time in the United States, *"Les Patineurs,"* by the English dancer-choreographer Frederick Ashton, with music by Meyerbeer, and fine fresh sets and costumes by Cecil Beaton. There are twenty-one other ballets in the Ballet Theatre's repertoire—three by its own "Artistic Administrator," Anthony Tudor: "Undertow," "Pillar of Fire," and "Romeo and Juliet."

The Ballet Russe de Monte Carlo is the third of the three major ballet companies, and the one least changed. The "Monte Carlo" has kept its great ballerina Alexandra Danilova, its *premier danseur* Frederic Franklin, its group of bright young dancers. Now on tour in the Middle West, this company will be back in New York in February. Its great feature this season is a new ballet, "The Bells," based on the Edgar Allan Poe poem, with choreography by Ruth Page, décor by Isamu Noguchi, and music especially composed by Darius Milhaud.

The Ballet Russe de Monte Carlo is probably at its best in ballets where it can show an "American classic" style—American in its vigour and exuberance, but classic in its approach to dancing as an abstract art—an art of atmosphere, like music, rather than a dramatic, story-telling art. This style marks such abstract ballets as George Balanchine's *"Concerto Barocco,"* *"Danses Concertantes,"* and the lively revivals of traditional St. Petersburg ballets like *"Coppélia."*

In the vanguard of the brand-new ballet troupes is "Ballet for America," a small company which is now on tour of the country, and will make its New York début next spring. It claims such top-notch dancers as Nana Gollner, Kathryn Lee, Paul Petroff, Yurek Lazowski, and Yurek Shabelevski. In its repertoire of eleven ballets are seven

(Continued on page 318)

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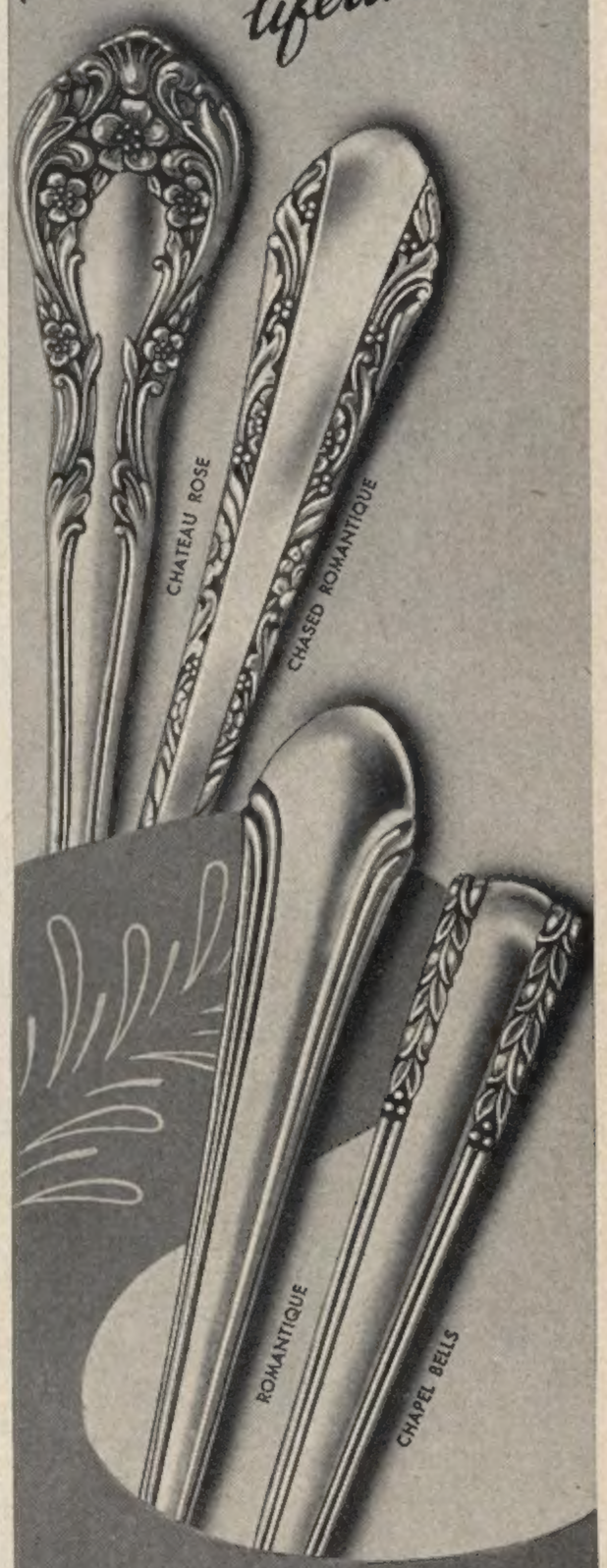

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BALLET SEASON

(Continued from page 317)

new ones—most notable, Edward Caton's "Lola Montez," an Americana item; and Leonide Massine's only new ballet this season, "*Les Arabesques*," danced to Beethoven's "Archduke" trio, with costumes by the talented young designer Robert Davison.

Ballet for America will also dance Massine's "*Les Matelots*," to music by the famous French composer Georges Auric. This sprightly farce was a big success in Paris and London in the mid-twenties, but has never been seen in the United States.

A sunny prospect for New York's spring season is the expected arrival of Roland Petit's "*Ballets des Champs Elysées*," freshest and most exciting of Paris ballet companies. The Roland Petit troupe, organized two years ago, is known for its youth, its spontaneity; for the individual charm of its stars—Janine Charrat, Ethery Pagava, Jean Babilée; and for its repertoire of extraordinary ballets, including "*Le Jeune Homme et la Morte*," Jean Cocteau's piece about a fatal love, which was rehearsed to jazz but is danced to Bach.

American balletomanes who have already seen this French group think proudly of the technical polish of our own dancers, and say of the Petit stars—"But they can't dance!" The French, who take great pride in their young dancers' charm and flavour, shrug at the American ballet stars, and say, "Well, at least they can *dance*...."

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OTHER views of the corseted dress shown on p. 215. Vogue design No. 5915; sizes 12 to 20 (30 to 38).

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(1946 Version)

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